

MCCALL'S MAGAZINE



MAY

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1914



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APR -3 1914

MAY, 1914

McCALL'S MAGAZINE

PUBLISHED MONTHLY

THE McCALL COMPANY, Publishers, 236 to 246 West Thirty-Seventh Street, New York City

EDWARD A. SIMMONS, *President and Treasurer*W. WALLACE NEWCOMB, *Secretary*

BRANCH OFFICES

112-114 South Fifth Avenue, Chicago, Ill.
140 Second Street, San Francisco, Cal.
34 to 40 Chauncy Street, Boston, Mass.
82 North Pryor Street, Atlanta, Ga.
70 Bond Street, Toronto, Can.

50 Cents a Year

75 CENTS A YEAR IN CANADA

To insure prompt attention, please address
all orders and communications to
The McCall Company

Entered as second-class matter at the New York, N. Y., Post-Office,

August 5, 1897. Copyright, 1914, by The McCall Company
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Vol. XLI No. 9

New York, May, 1914

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Get a Wizard today. It will save you many weary tomorrows.



"Human Elbow"
Sets handle at any
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"More Than a Furniture Polish"

No other polish or dusting aid can ever be like Wizard Polish. We send eleven thousand miles for a

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This ingredient was discovered by our own chemists. It is to Wizard Polish what the triangle shape is to the Wizard Mop. It is our own original idea.

Dust With It

Use Wizard Polish on a cheese-cloth duster. The secret Oriental Oil imparts a high, hard, matchless lustre that will not attract dust.

More than this, it renews the fine varnished surface. Prevents cracking and checking by hardening and shrinking.

Picks up **all** the dust. Does not have to be shaken. Contains no gritty substance commonly known as "polisher." *Thus you never find any mysterious marks and scratches on your good furniture.*

Read the theatre offer in the panel to the right. See what a prize awaits you in any carton.

Wizard
Polish is
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Always
Economi-
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You get
more in
proportion
for your
money in
the larger
sizes



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Amuses for Hours at a Time!

2 Acts. 1 Transformation Scene
8 Happy Characters

Read How Easy It Is to Get It

Did you ever hear of the cute Wizzikins? They are a band of funny fairy folk that come all the way from the moon to help people.

There's Mr. Wizzikin, a funny old fellow who performs wonderful tricks; Wizzirabbit, Wizzigoat, Wizowl and Tom Wizzicat. Besides these, there are also Miss Busybee, her dear mother and brother.

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This real theatre shows them all. The children never had such fun before. It amuses them for hours at a time. In every carton of Wizard Polish there is a coupon. Send us this coupon and the small sum it calls for, in silver or stamps, and this theatre is yours—as well as a beautiful 20-page book of funny Wizzikin story jingles.

How to Get It

The theatre is worth \$1.00. If you want the theatre *without* sending the coupon, you must send \$1.00. You can't get it for less anywhere. So the best way is to get a 25c bottle of Wizard Polish, send us the coupon and the few cents required. Do it NOW. It will be a rare treat for the children.



King
Wizzikin



Bill
Wizzigoat



Tom
Wizzicat



"Bun"
Wizzirabbit



Wizowl
Miss Busybee



Mother



Brother



Make the entire household happy. Get a Wizard Triangle Polish Mop — the mop that "gets-in-the-corners." Get a bottle of Wizard Polish for keeping everything looking bright and new with **less** trouble.

WIZARD PRODUCTS COMPANY, Inc., 1487 W. Thirty-Seventh Street, CHICAGO, ILL.

Get the theatre for the children in the easy way shown above. It will make them happy. And — do it NOW. The price of the Mop and Polish is the same in Canada as in the United States.

OUR FORECAST FOR JUNE

WE have been keeping quite modestly quiet about the artistic magazine covers McCALL's has been giving its readers, but the appreciative letters in our mail show that we are discovered! We might as well publicly admit, therefore, that they are among the best covers the magazine world is producing. Lucile Patterson's *Tulip Girl*, this month, is a bit of real art; while in June we shall have another Ruth Eastman cover, *The Girl of the Meadows*, which is beautiful enough to be preserved permanently. We shall give you more of both Miss Patterson's and Miss Eastman's work from time to time; and when some cover has particularly pleased you, be sure to let us know.

A Little About Love

WE have had Peggy with us, now, for five months, but the very title of our story for June, *Peggy's Last Situation*, will tell you at once that the end has come. Bright, joyous, lovable, adorable Peggy! we are loath to say good-bye to her. But, after all, there is Cousin John to be considered. Don't think for a moment that she has backed down one iota from her declaration of independence. No, indeed! but, you see— Well, that belongs to June.

Disciplining Teacher, by Mary Brecht Pulver, is the story of a pretty school-teacher, a little weak in arithmetic and spelling, and of a serious young superintendent whose responsibility it is to discipline her; and *The End of the Path* has to do with vacation-time, a man and a woman, and shows what following a little path in the woods led to. It is likely to make little paths popular!

A New Era for the Blind

WHEN Helen Keller was only six years old, deaf, dumb, and blind, an unlovely little animal, subject to wild fits of rage, and shut off from communication with her kind, there came into her life her wonderful teacher, Miss Sullivan, now Mrs. Macy. On the day of Miss Sullivan's arrival in the little Alabama town, Helen was wildly restless, acting as if she knew something was about to happen; and from the time of her father's departure to meet the train, she clung to the open door, looking eagerly out upon the road.

It was a wonderful thing which was to come to her down those dusty wheel-tracks. A whole world of beauty and color was to be opened up to her, who could not see; a world of sound, to her who could not hear; a world of companionship, of books, of study and achievement, to her who had no speech.



What was done for her was at that time a thing unique. To-day, the Federal Government, the State, municipal organizations, and private institutions are seeking to open up to all blind similar opportunities of development and education. In *A New Era for the Blind*, Helen Christine Bennett seeks to point out the avenues of help—not of charity—open to the blind adult or to the mother of a blind child, and to show what we may and should do for the blind in our own community.

Investing in Boys and Girls

IF YOU have a son or daughter who stands at the head of his or her class in school, is ambitious to learn, and displays any of the qualities of leadership, there are colleges and universities looking for just such an investment. Manufacturers buy raw material and convert it into marketable articles at a profit to themselves; colleges take raw material in the shape of ambitious students, and, through free scholarships, make them into brilliant men and women, finding their profit in the credit this brings upon the college and the knowledge that they have given a useful citizen to the world.

In June, Myra Reed will tell us all the different ways of *Going to College on a Scholarship* which are open to your son and daughter, and which may help those of small purse to realize the dream of a college education.

Our Conscientious Relatives

WE hear more or less of the hardships of the friendless little orphans whose lives begin in institutions, but not of the orphan whose future is at the mercy of loving relatives. *The Life That Has Been Decided for Me* gives the personal experience of one woman whose life has been left colorless and bare through the well-meaning relatives who accepted her as a responsibility, constantly watched over her, and made her decisions.

A Jack Horner Pie

ONLY a very small corner left to tell of the other June features! Put your thumb anywhere in the June magazine, however, and you will pull out a plum. All our departments will appear as usual. Mrs. Whitney's *Home Dressmaking Lesson* will remember graduation day and show you how to make a very darling of a frock to grace the occasion; there will be *Bridesmaids' Hats*, by Evelyn Tobey, and pages of pretty summer fashions, including, of course, designs for *The Fashionable New Capes*, for utility wear as well as evening dress.



To Tell You a Story We'll Pay for Five Breakfasts and Five Suppers Tomorrow

Today we greet you on this page to extend this invitation:

Go to your grocer and buy from him a 10-cent package of Puffed Wheat. Take this coupon with you. Then he will give you—for the coupon—a 15-cent package of Puffed Rice, and we will pay him for it.

Thus for 10 cents you get a quarter's worth of Puffed Grains. And the Puffed Rice meals are all with us, given with our compliments.

No other process does this. All cooking breaks some of the granules. But Prof. Anderson's method—shooting grains from guns—is the only way known to break all of the granules.

So these are more than fascinating morsels. They are scientific foods. All the elements in these grains are made available as food.

To Tell You a Story

We do this this to let these delightful grains tell you their story—a story you won't forget.

To tell you of grains which are steam-exploded to eight times normal size. Of grains like airy bubbles, filled with a myriad cells. Of thin-walled grains—crisp, fragile, inviting—with a taste like toasted nuts.

Of grains that are used as both foods and confections. Of breakfasts and suppers far more tempting than any others that you know.

We want Puffed Grains to tell this story tomorrow at your table. And we gladly buy this package so you'll let them do it.

Good for 15 Cents

Buy from your grocer a 10-cent package of Puffed Wheat. Then present this coupon and he will give you a 15-cent package of Puffed Rice. We will pay him the 15 cents.

Serve some of these grains with sugar and cream. Mix some of them with fruit. Serve some for supper in bowls of milk.

They are crisper than crackers and four times as porous as bread.

Use some like nut meats in home candy making, or as garnish for ice cream. And let the children when at play eat the grains like peanuts. There are countless ways to serve these food delights.

Puffed Wheat, 10c *Except in
Extreme
West*
Puffed Rice, 15c

Prof. Anderson's Foods

Puffed Wheat and Puffed Rice, remember, mean more than mere delight. They are whole grains made wholly digestible, and that never before was done.

Inside of each grain there occur in this process more than 100,000,000 explosions. One is caused inside of each food granule, and it blasts the granule to pieces. Thus digestion can instantly act.

The Quaker Oats Company
Sole Makers

(536)

Cut out this coupon, lay it aside and present it when you go to the store.

SIGN AND PRESENT TO YOUR GROCER 42
Good in United States or Canada Only

This Certifies that I, this day, bought one package of Puffed Wheat, and my grocer included free with it one package of Puffed Rice.

Name

To the Grocer

We will remit you 15 cents for this coupon when mailed to us, properly signed by the customer, with your assurance that the stated terms were complied with.
The Quaker Oats Company—Chicago.

Address

Dated 1914.

**This coupon not good if presented after June 25, 1914.
Grocers must send all redeemed coupons to us by July 1.**

NOTE: No family is entitled to present more than one coupon. If your grocer should be out of either Puffed Wheat or Puffed Rice, hold the coupon until he gets new stock. As every jobber is well supplied, he can get more stock very quickly.

15-Cent Coupon Good Only When Puffed Wheat is Purchased



May

M^CCALL'S MAGAZINE

1914



HEN I was a little girl, I used to think it would be the most delightful experience in

the world to be a Fairy Godmother. To be Cinderella and wear glass slippers and ride in pumpkin coaches looked fascinating, to be sure; but to have the power to turn rags into golden gowns, mice into footmen, to dissolve cruel enchantments and make wishes come true—that was the possibility that enthralled me.

And here I am, not a fairy godmother at all, but just an editor, yet at this very moment going through all of the sensations which I am confident must attach to that enviable position I once longed to fill.

For I am busily engaged in making wishes come true! Before me are piles and piles of letters received in our If You Were Editor Contest, and in the files in the next room are hundreds and hundreds more, and out of each one I am culling a wish. Already some of them have been acted upon, as You Who Wished have discovered in our last issue and this; and, of the rest, I am quite sure there will not be one which does not meet its fulfilment in the coming months. Certainly I am taking care that no slightest expression of a desire shall go unnoticed, or any criticism fail to receive consideration.



HAT cup of tea together has been tremendously worth while. I feel that I have moved a little nearer to your friendly firesides and that we are better friends for our interchange of ideas and opinions.

Each contest sheet has been a photograph, showing you to me in your home, or busy about the things which interest you, and making each of you a distinct personality instead of just a name on a subscription list.

One thing I have discovered—which I suspected before—that in spite of all we say of it, at times, the world is really an unselfish place.

In practically every letter, where there was any reference to a feature which failed to interest that particular subscriber, there has followed quick upon its heels: "But I know many

JUST BETWEEN OURSELVES BY THE EDITOR

other people must find it helpful; so please do not leave it out." The features that were not liked, however, were hard to find, for nobody seems to want to

change the magazine except by additions which represent some special interest of the individual.

The names of the prize-winners will appear in the July Magazine, and we shall certainly share with you then, and later, the interesting letters received. The contest closed February first, and at the time this issue goes to press we have had just a few days over a month to go through the letters received. This means, of course, that the task is not yet completed; but it will be before the July number and the results of the contest will be printed in full in that issue.



OMEBODY—not a subscriber—asked the editor why we did not give larger prizes, if we valued the opinions we received so highly as we seemed to. The answer is a simple one. We wanted only the frank, unstudied

opinions of those to whom the magazine was a household friend, the opinion each had been carrying around with her, which had been created month by month as the magazine filled or failed to fill her needs, and which could be expressed spontaneously. Large prizes in a contest of this kind might bring us other letters, clever, analytic, and full of good suggestions, but letters written solely for money are not likely to represent the actual attitude of a subscriber and would prove unsafe guides for an editor to follow.

There are free-lance writers who make a habit of entering any contest where the prizes are large; their opinions of the magazine would be worth while listening to; their suggestions as to improvement would doubtless be clever ones; but if they could not tell me what You thought about it, what You desired, and what You found uninteresting, all the cleverness would not be worth a pinch of thistle-down.

I do not feel, in awarding the few friendly prizes, that I am in any sense paying you for your coöperation, or that you want me to; and I like to feel, as I do, that the magazine seems as much Yours to you as it seems Mine to me.

TWO AND CARRY ONE

By E. M. JAMESON

Illustrated by ROBERT McCAIG

HE WILL never give his consent, that's evident," said Seacourt. "I've asked him twice, and suffered contumely at his hands."

"He is so unreasonable." Philippa's charming face was eloquent of dismay. "He seems to have taken a most unfortunate aversion to you, Hugh. How could he?"

"I wonder!" ejaculated her lover.

And then they both laughed, and he held out his arms.

"He has no idea what love means," said Philippa, accepting the invitation. "He thinks that ours is just a stray fancy, grown at balls and theater parties, 'a trifle light as air'."

"Whereas, from the first moment, it was the real thing," said Hugh, kissing her.

"The very realest thing," said Philippa, with a soft touch of passion that surprised him, "so real that it almost—hurts."

"Confoundedly," agreed Seacourt, who, from the height of his own feelings, understood. "And I detest this surreptitious plan we have to follow. I want to flaunt you before the world. I never meet you anywhere—at balls, at theaters, in the street—that I don't thirst to take your hand and say: 'She is mine. I love her and she—thanks be!—loves me. And she's never going to marry anyone else, so there!'"

Philippa flushed an adorable pink. "That's exactly how I feel about you—isn't it curious? And, instead, I have to dance with other men, to smile at their silly jokes, to pretend to look entertained, when all the time I want to say: 'Oh, do go away! I don't take the faintest interest in anyone but Hugh!'"

DON'T you?" There was a suggestion of appeal in the speaker's brown young face. "Sometimes, you pretend so uncommonly well, I could swear that your smile is genuine, that their jokes—Webster's particularly—amuse you no end. And then your dear little face turns in my direction, and I feel better."

Philippa gave an unsteady laugh and stretched up to lay her hand against his throat.

"Mr. Webster is the last person in the world to arouse my interest. Absurd! For some reason, Uncle Roger likes him and makes a great deal of him, mainly because he wants that ten-acre field which used to belong to the Grainger property, but which, somehow, years ago, got into the Webster's."

"So that's it, is it? For a wretched few feet of land our lives are to be spoiled."

"We must wait, I suppose," said Philippa, fidgeting with his tie-pin. "At twenty-one I shall be absolutely free, with my own money—"

Seacourt started.

"I didn't know you had any money."

"Why, of course! Why shouldn't I have money? Numbers of people have."

He nodded.

"There's no reason, but I thought you hadn't any of your own."

"But why is it such a drawback?" asked Philippa, realizing the change in him. "Hugh, what is it? You've changed suddenly. I'm exactly the same Philippa, with or without money."

Her lover's brown face was troubled. His arms had dropped to his sides.

"There you are mistaken," he said. "You're not the same in the eyes of the world, anyway."

"What does the world matter?" Philippa's mouth quivered, and she did the best thing for her cause by bursting into tears.

His arms closed taut and firm around her, with such tenderness that even she was satisfied. He murmured a medley of delightful and incoherent nonsense over her head, nonsense that found its way into her heart and eased its throbbing ache.

"I shall be called a fortune-hunter, Philippa."

SHE smiled, borrowing his friendly handkerchief to dry her eyes upon.

"I simply dare not run away with you now, darling."

She drew a long sigh. "Oh, Hugh, did you mean to? What fun! Let's!"

Hugh took the small face between his hands, looking with a hint of solemnity deep into her eyes. "Listen, dearest, because of that money, we must wait. I thought it all depended upon Uncle Roger's whims whether you had any money at all. I want you, but if you are an heiress—"

"It was some money my mother left," Philippa spoke with a restrained patience, as if humoring him. "I am to have it when I am twenty-one. Surely, you don't mean us to wait all that time."

"Three years!" said Hugh blankly.

"Three years of Uncle Roger; three years of George Webster's jokes!—it doesn't bear thinking of. Oh, Hugh!" She drew herself away and sat down on a tree-trunk that lay across the woodland path. "And all for a miserable thousand a year."

"What? How much?"

"A thousand a year."

He burst into a laugh and sat down beside her.

"What is the joke?" she asked, her lips quivering like a small child's.

"A thousand a year! Thank heaven! I thought it was a million or so. I earn three times that amount, so I'm quite a good match for you. Oh, Philippa, dear, how you frightened me!"

"You have given me a most miserable time," said Philippa with a sigh of relief. "How are you going to run away with me?"

"We must give him one more chance of softening."

Philippa smiled. "You don't know him as I do. He prides himself on never changing his mind, on carrying through any project he undertakes. And one of them—give me your hand, Hugh, and don't start—one of them is to make me marry George Webster, just because of his money and the ten-acre field."

Hugh's hand gripped hers so hard that it hurt. "I shall be going away to this new post, where I can only see you once in a blue moon. I shall have to leave you to the enemy. Your Uncle Roger and Webster combined will have the field clear."

Philippa drew herself away. There was no smile on her face now. "You are doubting me, Hugh. If you feel—"

"No, no—never! But you are such a little thing, so small, so lonely."

"I suppose I can also have a will of my own," remarked Philippa, slightly mollified. "I am not afraid of Uncle Roger, if you are."

"I'm afraid of what he may do," said Hugh quietly. "He's the most obstinate man in the country, and you say yourself that he will never rest until he gets what he has set his mind upon."

"Yes," said Philippa. "There's nothing for it but to elope; he has a right to hold on to me for three years."

"I shall give him a third chance. To-morrow morning I'll call and see him. After that—Philippa, will you trust yourself to me? You can't have such a good time, dear," he spoke rather wistfully. "Just at first, there won't be balls or motor-cars or—or—many luxuries, but we can have quite a good time on three thousand a year, and live quite respectably."

Philippa leaned nearer. "There'll be you," she said softly, "and me. What more do we want?"

"It's good of you to talk so, but, as a matter of fact, a man likes to give his wife—delicious little word, Phil!—the best that's to be had."

"We'll have it, after a time," said Philippa, slipping her hand under his arm. "You're getting on so well that quite soon you'll be making thousands a year, and we'll look back on the old days with longing, and think how happy we were."

"Perhaps," Seacourt kissed her again.

"I must run," she said, glancing at her wrist-watch. "It is getting late, and Uncle Roger hates waiting for his dinner. I want him to be at his best for to-morrow morning. What time, Hugh?"

"Ten-thirty," said Hugh with a wry smile, "and, afterwards, I'll find you?"

"I'll be waiting down by the boat-house. I wonder what he will say. I hope he won't be very horrid."

But Seacourt did not wonder—he knew. Twice before had he bearded Mr. Roger Grainger in his den, and the recollection was still so galling that it took a considerable effort to make a third application for Miss Grainger's hand.

"After that, he may go to the deuce," said Hugh to himself, striding through the woods toward the high road.

It was small consolation presently to meet a smooth-running car with Mr. Webster's genial ugly self at the wheel. Hugh could not help liking him in spite of the rivalry. He scowled slightly now, but Mr. Webster slowed down.

"How are you, Seacourt? You look very fit."

"I feel it," Hugh endeavored to be civil. "Got another new car, I see."

"Runs beautifully, simply rips along. Get in and try it yourself. It goes so well it's a pleasure to feel it under you."

"No-n-o, thanks," Hugh regarded the car longingly.

"I'm too early for dinner—going to the Graingers. Not supposed to be there till six-thirty. Get in!"

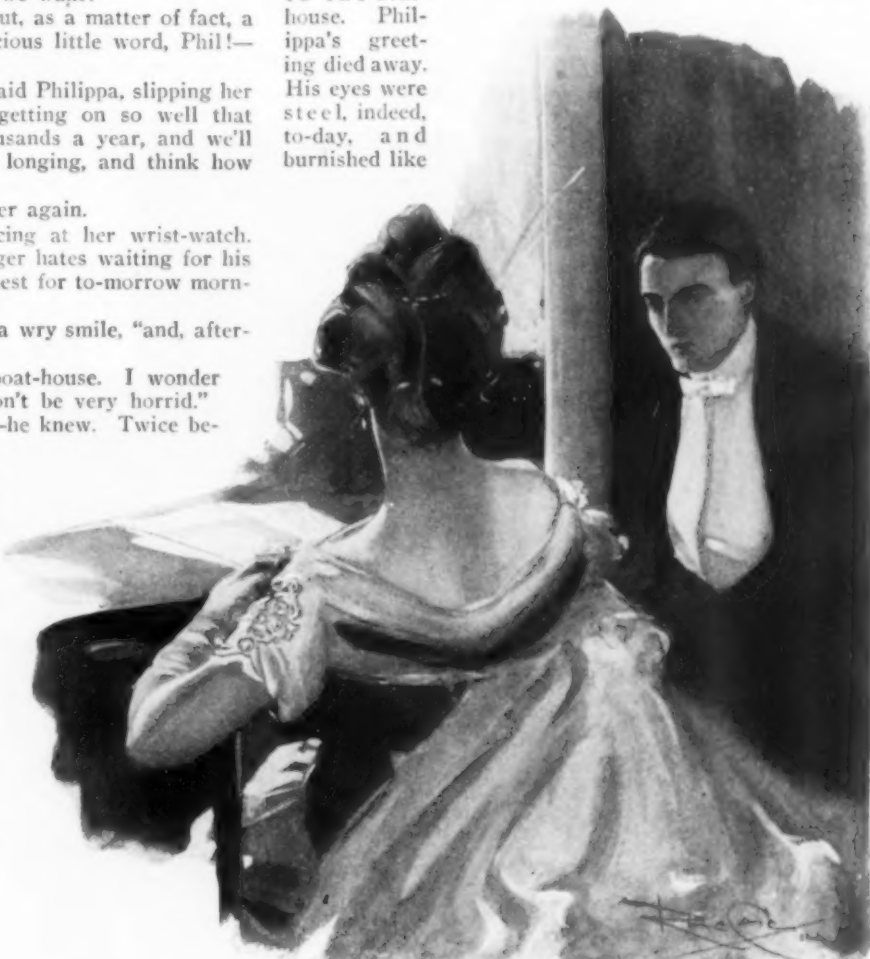
"No, thanks; haven't time," Hugh strode off, a sore spot in his heart. He had not been invited to dine at the Graingers. He could not spend the evening with Philippa. Suddenly he hated Mr. Webster and his genial smile, and his new car, and his coal-fields.

THE latter craned around to look after him. "Seems to be a bit grouchy. Decent chap, Seacourt, and as handsome as they make 'em. Wish I had his cleverness. It's my coal-fields against his brains. I wonder which of us will win."

His ugly genial face took on the wistfulness of a clown, tragic under his fooling. Mr. Webster was not credited with over-much strength of intellect, but he was desperately in love with Philippa. Hitherto, it had come to no actual proposal, but he knew, and Uncle Roger knew, and Philippa knew, having parried his sentiment a hun-

dred times. And at each rebuff, Mr. Webster, placing more faith in looks than in shekels, drew back, intimidated by his own ugliness.

Uncle Roger was a punctual man and so, on occasions, was Mr. Seacourt. At ten-thirty precisely the interview began, and at ten-thirty-five it closed. Mr. Grainger, true to his generation, showed less self-control than Mr. Seacourt, but doubtless the latter's anger, for that very reason, was calculated to possess more lasting qualities. He was in a white heat of fury as he strode down the garden to the boat-house. Philippa's greeting died away. His eyes were steel, indeed, to-day, and burnished like



"YOU SLIPPED INTO THE SEAT NEXT TO ME, AND WE TALKED AND TALKED, AND FORGOT THE OTHERS WERE THERE."

a flame. He took her into his arms and held her in a hard grip, saying not a word. Then, presently, his hold relaxed into tenderness, and he stooped and kissed her.

"You almost frightened me," said Philippa relieved. "It was no use, of course?"

Hugh shook his head. "He told me he destined you for better things, that you were going to marry the man he had chosen for you, a man who could give you all you had been accustomed to, a man who—what's the use of repeating it? At all events, he means what he says, Philippa, and no doubt this interview will hurry matters."

Philippa nodded. "He told me last night that he and I were going abroad with George Webster in his new touring-car."

Seacourt uttered an exclamation. "Philippa, will you trust yourself to me? It's now or never."

His brown face looked suddenly a degree haggard.

She nodded. "Always, Hugh—just tell me."

He put her a little away from him, his hands on the slender shoulders. "I hate having to ask you to marry me this way, darling. You are quite sure that I shall make

up for all that you are leaving behind? It's only your love, of course, that makes me worth the sacrifice."

Philippa gave a little laugh, half a sob. "Worth it? Oh, Hugh! Why, I'd go through the world with you, happy and proud and glad. I did not know what life really meant until I met you—do you remember, at the Allanson's theater party?"

"I remember."

"The other men went out in the interval, but you stayed and slipped into the seat next to me, and we talked and talked, and forgot the others were there."

"I remember," said Hugh again. All the anger in his face had given place to a vast tenderness.

"You wore a pink frock, and a pink band in your hair, and I can see now just how your hair rippled behind your

nothing she will refuse to do for my mother's son. Afterwards, we'll buy our household gods with the money I've saved, and set up house together. Think of it, Phil!"

"I am thinking," said Philippa, her eyes shining and her cheeks pink. "When will you want me to come?"

"Now listen very carefully," said Mr. Seacourt, who had mapped out his plans with extreme forethought.

ON the twenty-seventh we go abroad with Webster," said Uncle Roger at dinner. This was the twenty-third. "Plenty of frocks, I suppose? Bills prove that anyway."

"Yes," said Philippa, one bare, rounded elbow on the table. "How long are we to be away?"

Her ready acquiescence surprised him. He had looked for rebellion—expostulations, at least.

"Uncertain, probably a month. Here"—he took out his pocket-book and flung across the table a compact little bundle of bank-notes—"get anything extra you want."

For an instant, she hesitated. The money would be useful. Then she put it back again.

"I am not short of money, thank you; I have everything necessary."

He took up the notes again, darting another look at her. "What's this new departure?"

She rose, flushing a little. "You have always been very generous to me with money, Uncle Roger."

The faint stress caught his ear. "With money, hey? And what more should I be generous with? Should have thought that the best thing. Will you have the notes, or won't you?"

"No, thank you," said Philippa, moving towards the door.

"Wait a minute. When I've finished my cigar, come into the library. I want to talk to you—Webster's coming later in the evening, for a reason."

But Philippa passed into the hall, closing the door behind her, running swiftly up the staircase, a small white figure. How long did it take to smoke a cigar? She tore at the fastenings of her frock and put on a dark one, and over that a long coat. All her scruples, if she had any, vanished forever. Dusk was coming on as she hastened down the back staircase, her hat and veil in her hand. She stepped softly on to the turf beneath the window,

and ran in the twilight towards the lower gate. She was too early by twenty minutes, but she prayed that some good angel might prompt Hugh, also, to be before his time.

When she saw a darker patch beneath the darkness of the trees, she knew that her prayer had been answered.

Hugh, waiting beside the car, caught the little breathless flying figure in his arms.

"Quick, quick! he is calling me. Let us go this moment."

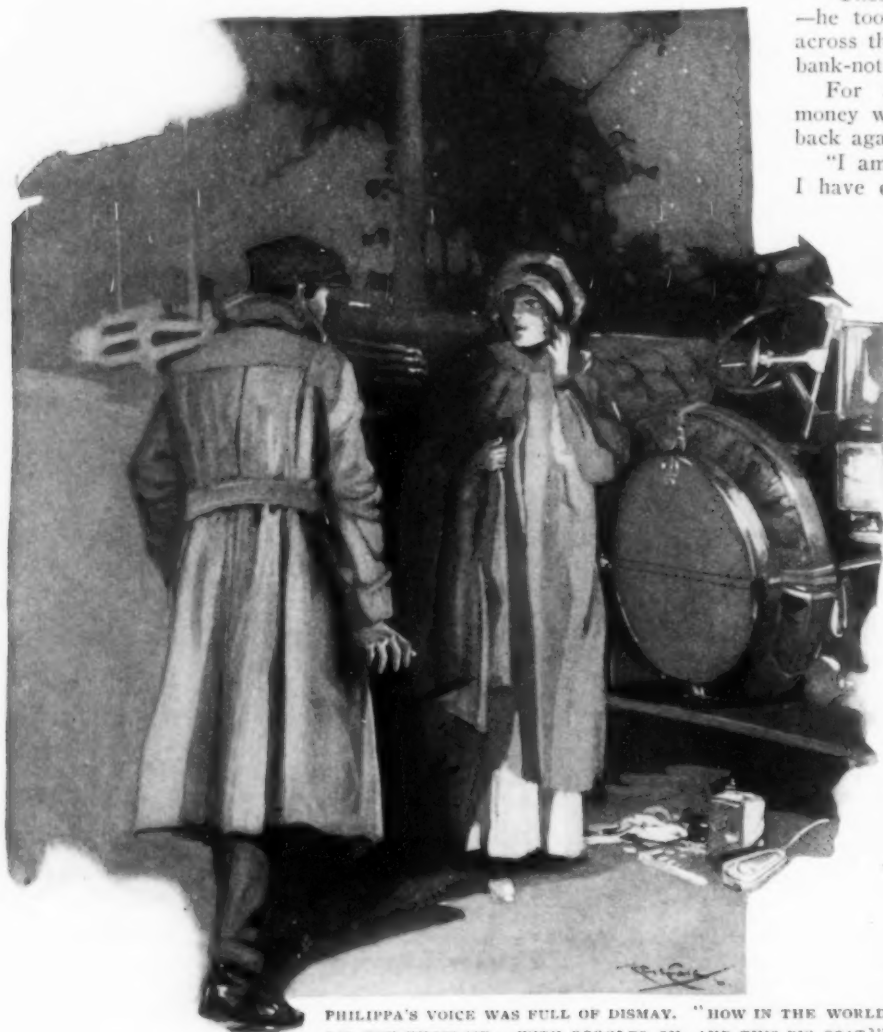
She was in the car and Hugh at the wheel in a flash.

"How far is it?" she asked, when at last they were safely off and speeding along the high road.

"Seventy miles."

The summer breeze, balmy and scented, bore their doubts away. There were pine woods somewhere in the

(Continued on page 104)



PHILIPPA'S VOICE WAS FULL OF DISMAY. "HOW IN THE WORLD DID YOU KNOW ME—WITH GOGGLES ON, AND THIS BIG COAT?"

ear, and the brightness of it! And the wonderful way your gloves crinkled up your arm, and the curve of your wrist as you used your fan." He drew her nearer. "And now I'm going to carry you off to comparative poverty, because we both know it's the real thing. And all the time I am asking myself if I am doing wrong."

"My heart would break if you left me behind," said Philippa. "But, after all, what have I to leave? Only Uncle Roger, who has spent money on me, but no love. He thinks I am a chattel to be given in exchange for a ten-acre field."

"I've asked him three times, and that's all honor demands," said Hugh grimly. "I shall borrow a car from a man I know, and we will go to the house of an old lady who loved my mother, and be married from there. There's

ADJUSTING THE EDUCATION TO THE CHILD

By HELEN CHRISTINE BENNETT

I AM so sorry," said the little girl in blue; "I couldn't come to school yesterday because the sweet potatoes would have spoiled if we had not picked them at once. So I stayed at home to help. We all had to work."

The new boy in the last chair listened curiously. He wondered why the girl in blue had not brought a note, signed by her mother, excusing her absence. One always brought notes in the school he had attended, or was sent home to get one. He wondered what the principal would say. She was a funny principal. He had seen her come to school that morning without a hat, without a coat, clad in a plain blue print frock very like the little girl's. She was not stylish, like the principal in Chicago, decided the new boy, but she was sort of nice to look at, and she had pretty wavy hair. Her eyes, too—the new boy's meditations stopped suddenly, and his own brown eyes opened wide as he heard the principal answer the girl in blue.

"How nice!" the gentle voice was saying. "I am certain you learned something at that work that these boys and girls may not know. Suppose you tell us all just how you do pick sweet potatoes." The girl in blue began readily, and the new boy listened in growing amazement. When she had finished, the principal looked straight at him. "That is a new study to you, is it not, Donald?" she asked, smiling.

"Yes'm," replied the new boy, rather confused.

"New to many of us," added the principal. "I think we owe Susie a debt of thanks for helping us to understand a brand-new lesson."

The new boy looked bewildered. What kind of school was this where they called picking sweet potatoes a "study" and a "lesson"? He was still more dazed by the teacher's saying quickly: "This would be a good time for you all to figure out a few problems about sweet potatoes"; and by the instant rush of the class from their chairs to the low blackboards about the room. Rather slowly, he followed, found a spot that no one had pre-empted, and was soon industriously engaged in calculating the percentage of gain on a sweet-potato crop according to figures given by the teacher. Surreptitiously he glanced about to see what the principal thought of this scandalous proceeding; no one had ever rushed to anything in any classroom of his experience, and, to his surprise, she was right at his elbow.

"It may seem a little strange, at first," she said, "but I think you will be happy after a little while."

"Yes'm," murmured the boy politely. It was all he was able to answer from sheer amazement. The principal wanted him to be happy! Not to learn, nor to "do well", nor to behave, nor to apply himself, but to be

happy! No principal or teacher had ever mentioned happiness to him except as a reward for goodness. He stood quite still for several minutes. When he aroused himself, he became aware that the principal was still at his elbow. He looked up into a pair of brown eyes gazing merrily and with full understanding into his, and he surrendered.

"Gee!" he said with the freedom of perfect companionship, "this is a queer school."

The principal was not offended. She remembered the days when the concept of the "queer school" came to her, and how it had seemed to her, as a former public-school teacher, very queer indeed. That was seven years ago. To-day, the "queer" school, which she has maintained for six years in Fairhope, a small town in southern Alabama, is being closely watched by educational experts throughout the country as a valuable experiment in progressive education, and the name of its founder and principal, Mrs. Marietta L. Johnson, is likely to live in history.

It was when Mrs. Johnson, with two babies on her knee, was considering the ways and means of their future education that the idea of the school was born. She had been a successful public-school teacher, but she had not been satisfied with the ways of the public school. For her own boys, she wanted something different, and, in her modest little cottage in Mississippi, she read eagerly all the new books on education which she could secure. It was when she laid down *Education and the Larger Life*, by Charles Hanford Henderson, that she felt she had something practical upon which to start, and with her own babies she began to experiment. The children were too young for schooling, but not for education.

WHEN a disastrous fire swept away the little cottage and all their possessions, and the family, forced to seek a new home, crossed to Fairhope, Mrs. Johnson gathered in a few children from the neighboring houses and kept right on experimenting. Her faith grew stronger as she worked, and so unusual were her results that the people of the town asked her to undertake a real school on a larger scale. The money was supplied partly from private funds, partly by the Single Tax Corporation at Fairhope, but the school was to be free to the boys and girls of the town.

So the School of Organic Education was begun, with Mrs. Johnson as manager, principal, and teacher. For five years it grew rapidly. The public school in the town continued its course of instruction on the old lines, but the children in the Organic School, as it was called locally, outnumbered those in the public



MRS. MARIETTA L. JOHNSON,
FOUNDER OF THE SCHOOL
OF ORGANIC EDUCATION



ONE OF THE LIFE CLASSES LEARNING SOMETHING ABOUT MOSS

school by two to one. And, after five years, the news of this valuable experiment in education spread beyond the small town, and the principal found herself in demand as a public speaker at educational conventions in the North. In 1911, she was asked to conduct a class in the Summer School at the University of Pennsylvania; the following year she conducted a summer-camp or school at the Single Tax colony at Arden, Pennsylvania; and, during the summer of 1913, she managed a flourishing summer school for both adults and children at Greenwich, Connecticut.

Mrs. Johnson calls her school "Organic" because she is endeavoring to follow the needs of the child's organism. And having stated that as her purpose, she eliminates from her school many of the things we have been accustomed to think of as an essential part of education. Until a child is ten years old, he has no desk, no regular "seat", no books, and at any age he has no marks, no reports, no lessons to do at home, no examinations, no promotions. The boys and girls are not expected to spend the day without talking to each other; they are not expected to sit in order, nor to march in lines. They go into school as they go into their homes, regard the school as a home and the teachers and principal very much as they regard their fathers and mothers. Mrs. Johnson has no desire for a false standard of dignity. If a boy were "impertinent" (although I have never known of an impertinent boy in the school at Fairhope), she would regard the attitude as the fault of the adult rather than of the boy.

"For we," she says, "make children what they are. We have all the power. If they are lacking, we must take the blame upon ourselves."

So the school at Fairhope never asks a child: "What do you know?" but always: "What do you need?" And, as fast as it finds out, it proceeds to give it to the children. It has a program and it has a plan of study. When the boys and girls are at certain ages, they are expected to know certain things. But if they do not, no one is disgraced, because, having worked as hard as he can, a child is able to do no more,



DOWN IN THE GULLY WITH THEIR BOWS AND ARROWS

whether he has mastered a subject or not. And if a boy is behind his fellows in arithmetic and is very capable in composition, he is permitted to take the time from composition and put it to mastering arithmetic, instead of being "left down" or "put back" with the younger children, to his mortification and resentment.

Mrs. Johnson takes it for granted that the children want to come to school and want to study. She says that it is only normal to want to acquire information. And the school at Fairhope, which is backed by no compulsory-education law, and at which attendance is voluntary, and no records required, has as regular attendance as any school in the country. The children come, and the majority of them want to learn. The few who do not might trouble an ordinary teacher, but they do not trouble Mrs. Johnson. "Let them alone," she advises her teachers. "Let them be idle and lazy for a few days, and see what happens."

What really does happen is that they are bored because they have nothing to do, and at the end of a few days they pitch in and work like the other children. They cannot spend much time in getting into mischief, because the school has so few rules that it is hard to find one to break. Often a new pupil will find it rather fun to go out of the room whenever he feels inclined, and to lounge at his seat and not do his work; but, after two or three days, he suddenly finds that no one has paid the slightest attention to him. Now, in an ordinary school, by that time he would have been an object of interest to both teacher and pupils, and delighted at so being, no matter what the punishment. But in Mrs. Johnson's school the teacher lets him severely alone, and the other children are too busy to pay attention to him. If they look at him at all, it is with some curiosity and contempt, because he does not seem to know what he comes to school for. In a day or two, he is apt to decide, as one "bad" boy expressed it, that "being bad in that school is no fun, and so he gets to work." "Being bad" is too lonesome a state for comfort.

"Life, fine life," says Mrs. Johnson, "consists of a sound, accomplished body, an intelligent mind, a sweet, reverent, sincere spirit. Education can be satisfied with nothing short of this ideal, and the educational or school process must meet the demands of body, mind, and spirit, or it ceases to be a life-giving process, and, consequently, is not educational. The wise mother does not force her babe to walk, but waits in faith and patience until the



THE LIFE CLASS GETTING MATERIAL FOR TEEPEES

little limbs indicate a readiness to bear the weight, knowing that the healthy child will walk in due time, and that premature walking may result in deformity. The mental deformity from which many suffer may not be so easily discerned, but is none the less certain to result from premature or forced learning. The higher the organism, the longer time is required to reach maturity. The prolonging, not the hastening, of childhood, is the hope of the race.

"What does the growing child need? Fresh air, outdoor life, freedom of activity; food, and clothes, and rest, and exercise. What does the growing mind require? Intelligent, self-prompted activity; assistance often, but ordered attention rarely; time to think and reason. What does the spirit require? Joy! Happiness is necessary to soundness.

"All children must succeed. None must fail. The child of slow development has as sacred a right to that slowness as the quick developer has to his rate of growth."

This is a radical sentiment in a day where every effort of the schools is to force ahead into the next grade every child in every class, or to disgrace those not promoted as having failed in the year's work. In Mrs. Johnson's school, no one is urged. Study is made attractive; that is, it is fitted into the needs of the child's growth. The very little children are divided, according to age, into two Life Classes. In these they stay until they are about ten years old, and beginning to want books. The Life Classes are just what their name indicates. The children live in them,

learning incidentally many things; traveling through the fields listening to stories of the skies, and birds, and flowers; building houses; and planning stories indoors, when the weather does not permit them to stay out. Then, some day, they begin to ask to learn to read and write, and, as the classes are small, the teacher can begin with one or two at a time and teach reading and writing. From this time on, they become eager to learn real lessons, and about the time they are eleven they find themselves at real desks, with real books, doing real work. The amount of work a child of this age is able to accomplish when he has not been forced before, and is ready and eager to learn, is remarkable. Children who have never read a word will read, and read well, in two months. In a year they are far ahead of many children who have been reading for years, and who have been hating reading because it was too difficult a study for them to begin at the tender age of six years.

And Mrs. Johnson succeeds in making her school a joyous place. Study has no false dignity for her—a window-sill is as good a place to master a lesson as a desk. A sandstone gully with walls of red clay is



MAKING GARDENS IS AS IMPORTANT
AS SPELLING OR ARITHMETIC



LEARNING HOW TO THROW STONES

an excellent place on a hot day for an arithmetic lesson, using the walls as blackboards and stones for pencils; and a class finds quite interesting a geometry lesson or a language lesson split by a bath in Mobile Bay, in which the teacher joins.

"We never know where we will recite the next lesson," said one of the high-school pupils, as she fingered her rhetoric at the edge of the pier by the bath-house; "but we have to know them just the same."

And the effect on the pupils is just that. Study is not a thing of the class-room; it is of life. Geometry, and language, and swimming are all life, and not widely separated. If one knows geometry or language in the class-room, he ought to know it after a swim. And if he does not have it firmly enough fixed in his mind to stand a swim, then he does not know it at all.

MRS. JOHNSON believes firmly that methods of Organic Education can be applied anywhere with as good results as her schools have shown. For her pupils learn; they are above the average children of their age in knowledge, in self-reliance, and, especially, in radiant spirits and a willingness to tackle anything that comes along.

"It is so simple," she says. "All that is necessary is to forget what we want a child to do, and to do what he wants and needs. And," she adds whimsically, "what he wants is what he needs oftener than we give him credit for."

This is so simple that it sounds easy. But it is not easy to think for the child and not for ourselves. How many,



A CLASS IN FIELD
GEOGRAPHY

many times are children asked to obey for no better reason than "Because I say so," and punished if obedience is not rendered. If every parent and teacher applied to every demand the searching question of: "What right have I to ask this child to do this?" discipline would almost disappear.

Mrs. Johnson has demonstrated this fact in her own household. It so happened that I was fortunate in living beside her for six months. In all that time, never once did I hear anything demanded of her small son that was not based on his particular needs or the mutual need of the household. As a result, the boy, a high-spirited lad, who would usually be difficult to handle, is helpful, sweet-tempered, and quite willing to do his share in making home happy.

MRS. JOHNSON regards her son, as she regards her pupils, not as her own, to make or break as she wills, but as a human being entrusted for a time to her care to be helped into maturity according to his needs. She does not believe that she has solved the whole problem of education, but that she is only demonstrating a new kind of training that gives better results than the old.

Quite recently her school was submitted to a crucial test. Her Northern supporters, feeling the need of pedagogical authority to back their convictions, induced Professor John Dewey, one of the foremost authorities upon education in the country, to make an extended visit to the Fairhope school. Mrs. Johnson awaited the verdict in some anxiety. Were her years of labor worth while, or was she merely a faddist, trying to accomplish something of her own imagining, worthless to the world at large. When the report was made public, her joy was great. The distinguished educator approved unreservedly of her plans.

It is said that a prophet is without honor in his own country. Yet just this year, after five years of work in Fairhope, the public-school board elected Mrs. Johnson the principal for their school, which meant that her work was recognized and the two schools would be combined. Thus far, the combination has been mainly in the upper classes, but sooner or later the school will be likely to be wholly "organic". In Kansas City a new school is being started along the same lines, and in the North an association has been formed to watch the Fairhope experiment until the children who entered the school at six have passed through, so that the results may be thoroughly known. The espionage is welcomed by Mrs. Johnson.

"I may be wrong," she says cheerfully, "the children will show—but I believe that I am right."

PLAIN MARY ROBINSON

A COMPLETE PEGGY STORY

By MARGUERITE AND ARMIGER BARCLAY

Illustrated by H. FISK

ON the 'phone, one morning, Peggy suddenly announced a fresh move. Her suffragette friend, she said, had gone over to the enemy. In other words, she was about to be married. When I began to express my approval of this resolution, not only on the part of the suffragette lady, but on that of every other attractive young woman, she interrupted me: Would I come 'round to see her? She wanted my advice.

I went, charged with a large stock of it. I found her knee-deep in a litter of rejected manuscripts. She was sitting over a basin of water, trying to get the ink-stains out of her fingers with pumice-stone. On her face was a look of dejection. What more natural than that I should proceed with the advice ever uppermost in my mind?

"See here, Peggy," I said persuasively, "isn't it pretty obvious that you would be much safer and happier in a nice little house, with me to look after you? Poor Uncle John would rest more comfortably in his grave if he knew that you had conformed to his testamentary wishes, married me, and shared his money."

"Isn't it pretty obvious to you, by now," retorted Peggy, "that Uncle John made that will on purpose to hustle me into matrimony, and that I won't be hustled? If possession of the money worries you so much, why don't you endow a cat's home with it?"

"I'll tell you why," I answered. "Directly I did that, you'd promptly—out of sheer perversity—make up your mind to marry me, and as I'm in duty bound to hand over half of the fifteen thousand to you whenever you do, I am without any alternative. I am, so to speak, locked up with the money in the meantime."

"Well, you ought to be getting used to the sensation by this time," Peggy picked up the *Daily Bee* and ran her eye down the help-wanted columns. "What's a 'skirt improver', or a 'bodice hand'?" she asked. "I don't think it sounds wildly interesting, anyway. The truth is, Jack, I believe I am cut out for something more domestic—"

"Exactly what I've been trying to convince you for months," I cut in. "A nice little house with me to look—"

"Oh, don't begin again, please. 'Domestic servants wanted,'" quoted Peggy. "Let me see. 'Required: Bright young country girl, cook, wash, mend.' That sounds too busy. But listen to this: 'Wanted: Lady's maid, smart appearance, light duties, must know thoroughly what is required by a society lady. Reference. Apply Mrs. Ricardo-Jifkin.' Now, that sounds easy."

"All except the reference," said I.

"The reference is a perfectly simple matter," replied Peggy of infinite resource. "If I took a situation like that, I should go as plain Mary Robinson, and I should write a letter like this:

Dear Madam:

I can thoroughly recommend Mary Robinson as a competent hair-dresser and excellent lady's maid in every particular. She is thoroughly conversant with all the intricacies of a lady's toilette.

"So I am, Jack. Don't laugh! Haven't I done my own hair and dressed myself and done everything for myself ever since I had to do without a maid?"

She has been with me for several years, and I can thoroughly vouch for her in every way.

Yours truly,
Peggy Devenish

"And I shall address it from your sister's house."

"Of course you're joking," I said. "You wouldn't dream of doing anything so derogatory. Besides, you're

not penniless, and Mrs. Ricardo-Jifkin, judging by her name, must be a mere *nouveau riche* nobody."

"Which is the very

reason she requires a maid like me. A competent lady's maid ought to be able to show her mistress how to fit into good society. I am quite interested in Mrs. Ricardo-Jifkin already. I shall call on her—"

"Don't forget to leave your card." I smiled with a degree of sarcasm.

"And probably remain in the capacity of lady's maid."

"I absolutely forbid you to do anything of the kind," I said authoritatively. "As my future wife—"

"Future fiddlesticks!" exclaimed Peggy.

Of course, I didn't for one instant dream she would embark upon such a mad scheme. Although she had forfeited fifteen thousand a year through not complying with the terms of Uncle John's will, she still had her annuity of seven hundred and fifty dollars out of it, so that there was no need for her to earn her living in any menial capacity. It was only when I found out that she had anticipated the whole of her half-yearly allowance by ordering a shopful of frocks that I understood what made her think of doing it. That is where Peggy has no sense of proportion. She illustrated that failing now by suddenly disappearing, without a word of explanation, and without leaving us her address.

It was I who made the discovery when I called at her flat and found it unoccupied. I departed horribly depressed. It isn't a laughing matter to know that the girl one loves is swallowed up in the great ocean of city life. And I knew Peggy would be needing me before long. It was hardly kind of her to disappear in this way after the scrapes I had pulled her out of. I tried to feel indignant, but failed. I couldn't keep cross with Peggy for long, especially when she was lost. The idea appalled me. I hadn't the faintest notion where to look for her, and I waited some days in horrid suspense, hoping for a line. None came. I had never contributed to the "agony" columns before, but I did then. I inserted an advertisement in the *Evening Star*, the paper with the largest circulation. It took me quite a long time to word it.

PEGGY. Where are you? Am really anxious. Rely on you to answer if you see this.—JACK

For three mornings this appeared. On the fourth, a mysterious message in the same column fixed my attention, though, for a long time, I could not make sure whether it was meant for me or not.

LADY'S MAID—Meet me Astoria lobby 1:30 Thursday. Why should you worry?

"Lady's maid" gave me the key. It sounded like Peggy. It must be Peggy! The imp of perversity had probably prompted her to omit her name, and so leave me doubtful until the last moment. I blamed myself for not having thought of the Ricardo-Jifkin's advertisement she had read to me. One o'clock saw me waiting with beating heart in the lobby of the Astoria, my eyes fixed on the swinging glass doors, eagerly scanning every girl or woman that came in. At a quarter to two, when I had almost given up hope of her coming, Peggy made a belated appearance.

She looked positively radiant. She had on a frock that was a poem in pale mauve, and a wonderful toque of mauve orchids perched on her golden hair. I felt like falling on my knees on the pile carpet and kissing the hem

of her frock. Instead, I came forward to meet her, and said prosaically:

"Peggy, you're late."

"Of course I am," she smiled, as I piloted her to our table. "I had great difficulty in getting here at all. As it is, Mrs. Ricardo-Jifkin has only given me an hour and a half—Good heavens! Look!" She was sitting bolt upright, in her eyes the startled hunted look of a ferreted rabbit.

"What's the matter?" I exclaimed.

"She's *here*!" breathed Peggy. "Let's get away, quick, before she sees us. I—I dare not stop. She might come up and ask me what I mean. Oh, Jack! The third table on your left!"

I looked at the third table on the left. It was occupied by a small boy and an elaborately frescoed lady of large proportions and beady eyes. She was in the act of paying her check.

"Stoop down and pretend you're looking for something on the floor," I said quickly. "She's going in a minute. Don't bob up till I tell you. The tablecloth will hide you."

As Peggy ducked, I saw the lady shoot a quick glance our way. Whether she recognized her or not, I could not tell. Then she sailed out majestically, the small boy in her wake.

"All's right," said I, and Peggy, rather flushed of face, drew herself up and tried to regain composure, while I ordered a lunch such as her heart loved. But something was amiss with her appetite.

"Do you think she saw me?" she asked, as she tackled her *sole Normande* without the relish it deserved. "Yes, it was Ricardo-Jifkin. Isn't she awful? She's much worse when you know her; and I've got three weeks more of it unless I pack up and leave in the night."

"But why did you go?" I marveled. "I can't understand your motive."

"It was your fault," she returned. "You said you would never allow your future wife"—she stopped abruptly and blushed—"and, although I'm not going to be your future wife, I didn't like being dictated to like that. Besides, I had to do something, because I had no money. I know I've had Uncle John's seven hundred and fifty, but how much do you think this frock cost, and four more like it? Yes; this is delicious, but I'm not very hungry. Have I got thin? We're nearly starved at R.-J.'s. Oh, Jack you've no idea of the things a lady's maid has to do."

"Such as?" I asked, controlling my indignation, and feeling that it would do me good to have five minutes alone with Mrs. Ricardo-Jifkin.

"Well, answering the bell whenever it is rung; hooking her into dresses miles too tight. I'm not very strong, as I told her one day when she found me letting the hooks out an inch or two. Then her hands! I have to look after her hands. How can I keep them white when she practises on a piece of oilcloth with beeswax?"

"What's that got to do with it?"

"Everything. I didn't know how she got her hands so rough until I came in without knocking one day and found her on her knees rubbing that oilcloth for all she was worth. She was frightfully cross with me for catching her at it, and explained that she must have some outlet for her energies. It's quite comprehensible, really, because Mr. Ricardo-Jifkin made his money out of beeswax, and I suppose in the Jifkin days, before the Ricardo came, she did her own floors. But that's not the worst."

If worse was to come, it did not interfere with Peggy's appetite. That had come back to her again.

"She is suspicious of me. She has been suspicious ever since she saw me wearing that emerald brooch Uncle John gave me."

"I should think she would be," I gasped.

"She asked me where I got it, which made me angry, and I told her it hadn't anything to do with her. She's been perfectly horrid ever since. Oh, I do hope she hasn't seen us, because when I asked to come out, I told her I was going to see my old aunt in Hurstwood. . . . This *pêche Melba* is heavenly."

I had a strong notion when I parted from Peggy that Mrs. Ricardo-Jifkin had seen her, and would have something to say to her on her return. I had scarcely been at my rooms

ten minutes when I was rung up on the telephone. With a presentiment of who was calling, I picked up the receiver.

"Hello! Whom am I speaking to? What? The footman? Yes, but whose? Oh, Mrs. Ricardo-Jifkin's. Well? The lady's maid—what? In trouble? I'll come at once. What's the address? All right. I'm starting now."

I tore down, got a taxi, and told the man to drive for his life, and that I would make it up to him. When I reached the house the footman himself opened the door. He looked rather scared.

"Miss Robinson, the lady's maid, is in Mrs. Jifkin's boudoir, sir. I think, if you don't mind, I'll take you straight up without waste of time. I always guessed she was a lady. Shall I tell the driver to wait, sir? You'll probably want him. It was the young lady herself who asked me to telephone. This way, sir."

He knocked at a door on the first landing.

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WHEN I HAD
ALMOST GIVEN
UP HOPE,
PEGGY MADE
A BELATED
APPEARANCE

GETTING USED TO EACH OTHER

By A WIFE WHO LEARNED WISDOM

Illustrated by LUCILLE PATTERSON

IN THE first place, I want to state that I am a happy woman, most happily married, and after five years of married life I unhesitatingly affirm that it is the most satisfactory state of existence I have ever known, and that I should do it over again without a moment's hesitation. Of course, I should do things very differently—oh, so differently—and perhaps I should not then have any experience to pass on to another woman at the starting of the ways. And yet I doubt it. Getting used to each other is a complicated and somewhat painful process, and, despite frequent assertions to the contrary, I do not believe there is one couple in a thousand that escapes getting pricked in the process. I did not believe this before I married—not at all. I admitted that young, inexperienced people who married before they fully understood the responsibilities they assumed might have their difficulties, but I did not suppose for an instant that my superior wisdom would fail to dispose of any small difficulties at once. I must also admit that I did not include my husband in this lofty attitude; in my imaginings he was always the transgressor, and I stretched out a lofty and benignant forgiveness to his transgressions.

And now, considering the past five years honestly and soberly, I believe that I have been more to blame than he for the little rifts within the lute.

We were both old enough when we married to have some measure of common sense. I was twenty-seven; my husband two years older. We had both knocked about the world long enough to realize when we wanted a thing, and we were genuinely in love with each other. I was a successful, self-supporting woman, with no need of marrying for a home, and I liked my work; so that there were no complications—the attraction was an attraction, pure and simple. My husband was not well enough off to offer me anything I could not get for myself; there was no question of social standing, or of parental opposition, or anything of that kind. To any outsider, the affair was prosaic enough. We wanted to marry, and we married, and settled down to keep house, and, so far as the world knew, not a ripple marred our happiness.

Yet, much as I dislike to confess it, I own that five days after our wedding found me rushing from the room with wet eyes, leaving a disgusted husband sitting at the breakfast-table. The disgust was mainly at my weeping. He did not see why, merely because we did not agree, I should have a fit of hysterics, and, to tell the truth, I did not, either; but I had hysterics just the same. And, after a very uncomfortable hour, I descended, with aching head and red eyes, to resume with somewhat more composure the subject we had been discussing.

AND the cause of all this unhappiness? A relative of mine had given me money in lieu of a wedding-gift. We needed a great many things for the house, as most young couples do, and my husband had suggested putting the fund to a practical though lowly purpose, that of buying linoleum. I objected that the relative would probably prefer something more ornate, to which my husband responded that he had supposed the money was to buy what we wanted, not what the relative wanted; and then—well, then, remarks flew thick and fast, each one sillier than the last, until we were quarreling, vulgarly quarreling, and I was becoming more and more agitated every minute. After the cry was over, my husband refused to discuss the topic further, and it was dropped. I may add that I finally spent the money, but not for linoleum, and that we

can now look upon the gift it brought with perfect composure; but we did not spend that money for a long time.

The most serious thing about that quarrel, as about most matrimonial squabbles, was not the quarrel itself but the long train of nasty little after-thoughts that haunted me in the following weeks. I believe that these are the real menace to happy married life, rather than the quarrels themselves. I found myself feeling injured, a kind of permanent feeling, that made me expect Fred to be always doing something nice to make up. I do not know what he had to make up; I did not know then. I never reasoned it out at all; I simply felt that way, and I let myself feel that way. Indeed, I did more: I encouraged the injured feeling and luxuriated in it. It became a sort of obsession with me that colored every situation.

AS I look back, it seems to me that this pernicious habit is most common among young women, this luxuriating in injury. A man forgives, and it is over. But a woman forgives, or thinks she does, and then proceeds to exact penance forever after. It is an ungenerous attitude, to say the least, and it is a dangerous one. No one likes to live with a martyr, and a man whose wife is perpetually injured is pretty sure to have his affection for her materially lessened. It is queer that in my superior wisdom this warning did not suffice to make me careful. But it did not. I seemed to have forgotten wisdom entirely. Early marriage is a time of profound emotions. Feelings are likely to overrule logic, and even equable and well-ordered individuals are likely to be sadly shaken out of their accustomed serenity, and to do strange things.

Our second quarrel illustrated this nicely. It was a far more serious affair than the first. We were visiting, and I was sitting out on the porch gaily telling a story. When I finished, my husband began to correct my statements. One by one, he demolished them, until, stripped and naked, the tale sounded so meager that it seemed as if I had told a deliberate lie. I grew hot with mortification as the disintegration proceeded, and when it had ended, and Fred concluded with a superior smile and a grave: "You really ought to be more accurate in your statements, Ethel," I was angry clean through.

I kept quiet until we were alone, and then I literally flew at Fred. I told him he had no business to correct my statements, that I was a grown person and quite capable of assuming full responsibility for what I said, and that he would in the future kindly mind his own affairs.

To all of which he responded quite amiably: "Why, you deserved it, Ethel; I would have done that to any of the boys who made such misstatements. You surely expect me to treat you as I would any friend, don't you?"

Well, I didn't, but I didn't like to say so. So I said other things, with the result that we were again involved in a warfare of words that resulted in a fit of hysterics for me, and a fit of sulks for Fred. We hardly spoke for two days. I was so miserably unhappy I could hardly bear to look at my husband; but, this time, what wisdom I possessed, superior or not, came to the rescue, and I sat down and looked the situation squarely in the face. I did not think then, and I do not think yet, that Fred had any right to correct me as he did; but I began to feel that this was a matter of small moment. The real question was whether we two people were going to let life run us, or take life in our hands and run it, and master it as we went. And when I had decided to boss the job myself, I went to Fred to put the proposition up to him.

"Fred," I said, "we will have to stop quarreling."

"Yes," he said, very soberly; "we can't afford the luxury of many more."

"We can't afford any," I said decisively. "We've just got to quit."

"I'm willing enough," he replied. "How are we going to manage it?"

"We just won't," I replied.

And we just don't.

That is all there is to it. We have disagreed since, many times, but we stopped quarreling, then and there, forever. It was the hardest work I ever did, and I believe it was just as hard for Fred. Imagine, for instance, how hard it was for him never to repeat the cause of our last disagreement. I am a person who sees life and events through rose-colored spectacles and magnifying glasses. I hardly ever tell the exact truth. I color my stories vividly and beautifully until they are a delight to hear. All this is done quite unconsciously. I do not realize how far off from the line of exactitude I am, although, after it is all over, I am apt to be a little uneasy. Sometimes, I never think of the line of exactitude at all. Fred, on the contrary, has one of those minds that demand no deviation from the measured fact. He sees things as they are, with mathematical accuracy. To me, this is painful and unnecessary. To him, I must appear an awful prevaricator. And yet, never again has he corrected me, except in the very intimacy of our own rooms, and then so gently that I did not mind at all. It must cost him a great deal of self-control to hear my garbled statements, but still he does not quarrel.

But stopping quarreling did not mean that we had finished our process of adjustment. It merely meant that, henceforth, it was to proceed less painfully, and with less danger to our mutual happiness. I have said that, so far as the outside world knew, we never went through any such process. We have always been held up as models of harmonious relationship, and, indeed, I have often been congratulated upon escaping the process altogether. Usually, I keep discreetly silent upon such occasions—I am no believer in airing my personal difficulties—but one friend of mine forced the truth from me. She had married some time after me, and was a bride of six months when she made her confession. We were walking near the park, and, without any preamble, she said to me suddenly:

"Ethel, you and Fred always seem so completely happy; do you ever have any trouble? Now, I love George, but I

have had more crying spells since I have been married, because of the way he speaks to me. Why, no human being ever spoke to me the way he does sometimes, and I just go to pieces over it."

I could picture the situation. George is a highly nervous, irascible individual who would wound his nearest and dearest one minute and then be remorseful the next. I smiled amusedly.

"My dear," I said, "you couldn't have cried oftener than I did. But fight it through with all the brains you have, and forget your feelings all you can, and things will be easier."

And that is the advice I would give any young married woman. Use your head and think. Often, when some really distressing difference of opinion has arisen, I have sternly disciplined myself in this wise: "You love this man, and you want him for a husband. You must get accustomed to the fact that

he is an individual distinct from yourself. As long as you do want him, and he is not doing anything that violates your rights as a human being or your relationship to him, what right have you to interfere, merely because you do not like it?"

And every time the same answer confronts me: "I have no right."

It is a difficult process to let any one live the way that person wants to live. This is a homely sentence, but in no other way can I speak the truth so clearly. We all of us want our husbands to live as we want them to live, according to our personal idiosyncrasies, not according to their own.

And if they did, we would probably despise them, such is our consistency. I may add that my young friend has come through her process of adjustment royally. She has never vouchsafed any further confidence, but I am certain that she has her problem well in hand. She felt rather badly that she had ever said anything about it, and in that I think she was right. The marital troubles that are dissected with neighbors and friends are the most dangerous of all troubles. So many women luxuriate in their husband's shortcomings. They sympathize with each other, run about with every new tale of injury, and soon adopt an attitude of permanent martyrdom. It is not only in bad taste to discuss such personal affairs; it is a hazardous proceeding. And it is only too common. Even a woman who would not openly complain of her husband, or tell of a real quarrel, will utter a querulous: "Oh, I never can do that. My husband would never be satisfied"—which, in itself, is a confession of disagreement.

The only dignified attitude to maintain with regard to differences of opinion is to speak of them only when it is

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"FRED," I SAID, "WE WILL HAVE TO STOP QUARRERING."

ANNA KATHERINE GREEN AND HER GARDEN

By GERTRUDE LYNCH

ONE would naturally associate the authorship of such thrilling and widely-known stories as *Midnight in Beecham Row*, which Anna Katherine Green names as her best short tale, *Hand and Ring*, *The Leavenworth Case*, *The Filigree Ball*, *The Millionaire Baby*, with a hustling vivacious woman of indomitable push, sophisticated in all worldly matters. You picture her as possibly varying her pen-and-ink activities with frequent visits to police headquarters, to scientists like Bertillon and Faurot, to the Morgue, or to some frightful slum, such as New York's Five Points or Hell's Kitchen used to be in years gone by.

If such is the portrait you have mentally drawn, you must change it. Anna Katherine Green is soft-mannered and low-voiced. The intelligence of her gray eyes is veiled by a screen of amiable tolerance through which she gazes at a world whose iniquities she so trenchantly depicts. Her greatest interests are her home and her garden. She is overcome by the noise and confusion of New York, and when she has to go to it to see her publisher, she coaxes some one to accompany her through the traffic-congested streets, and does not breathe freely until she is again within the four walls of the friend's cozy apartment. She spends her visit viewing with dismay the prospect of strange hotels and their strange ways, and is always glad to get back home to her husband, her children and her flowers.

SHE has little sympathy with the "wobbly" ways of living that she has watched in Bohemia, and says that she cannot understand any married people who do not have their own home no matter how simple and prefer it to dining out at cheap restaurants, as she sees so many do in New York. She takes great pride in the fact that her own home, unpretending in its routine, is carried on with the nicety of detail that is usually supposed to be monopolized by the purely domestic woman who has only this one talent.

But it is her garden that is the nucleus of her life. One of the most charming in all Buffalo, it is situated on a quiet, residential street, within easy distance of the heart of that busy, bustling metropolis, and is laid out in the rear of a modern house, heavily timbered and made of stucco, which resembles, to a certain extent, the charming Norman villas that you see at Trouville and, along the coast of the English Channel. You can catch only a peep of the garden from the street, but the neighbors, who look down from their rear windows, have a rare display of posies.

Here, from early seedling-time to harvest, is a perfect riot of bloom and color. Birds and butterflies come, and the sunshine lingers with them, loath to leave such a radiant place. You may find in it many of the flowers of song and story, loved by Shakespeare and those of lesser wit, rosemary and heartsease, pansies, bluebells, and mar-

guerites. There are spires of hollyhocks and lilies, masses of golden glow; clematis climbs to look into the library windows; flower plots are outlined by johnny-jump-ups and larkspurs; there are clusters of hydrangeas, and, in shady nooks, maiden-hair, and Boston ferns.

AT some hour every day, rain or shine, if you were watching, you would see Mrs. Rohlf—Anna Katherine Green's name in private life—in a neat gardening dress, come out of the house with a basket, trowel, or some other gardening implement. For a long time, the passing of the hands on the face of the clock apparently unheeded, she works industriously—works as one does who knows and loves her flowers, who has planted them, watched them, watered, and yearned over them, until they have responded most eloquently and satisfyingly, to her tender, loving care. Surely, beautiful gardens are not so rare, you say.



A CORNER IN THE HOMELIKE LIVING-ROOM

Surely, women who work in them with love and earnestness are by no means in the small minority. Why should an emphasis be laid upon this particular example?

Because one would scarcely suppose that the writer of great detective stories, a novelist who has, in her span of life, perhaps thrilled more readers than any other with the details of crime and its inevitable detection, would spend such tranquil hours, by choice, in such a serene setting.

But she does. Anna Katherine Green claims that the best things her success has brought her are the family life, the cozy home, the lovely garden; that these pay her for all the weary hours of labor, and these alone. The empty praises, the hectic life of the metropolis, the social intrigues, she has not craved; for all these empty pleasures she has never wished, has never accepted them when they came her way.

A well-known critic said, not very long ago, that the works of only four writers who deal in this form of fiction would live. He added her name to this famous trio: Wilkie Collins, Emile Gaboriau, and Edgar Allan Poe.



And he gave as his reason for the listing, that this quartette, of the many who try and make a success, are the only writers who have succeeded in cleverly combining romance and crime in their books.

Mrs. Rohlf's states that the ideas of most of her stories have been gleaned from the doings of the underworld as reported in the daily papers, and from scrap-books and a good memory, which keep these ready for use; but that the romance she has to find in her garden.

It is here that she obtains her real inspiration, and rest from it when the demands become too arduous. Weary with the mazes of intrigue and sin and the network of human blunders and weaknesses, she throws down pencil and paper, or stops dictation to her secretary, and, catching up her garden hat, goes out to dig or walk in her garden. Nearly every perennial is connected in her mind with the beginning or evolution of a story.

She believes that it is to the wholesome counteracting effect of her garden that she is so orthodox in her creed, notwithstanding the fact that her mind must perforce dwell so frequently on the presence of evil and its dread consequences. When she feels herself oscillating on the edge of doubt and pessimism, she gets back her perfect poise in those quiet walks. Walking along the fragrant length of her garden, pulling off a dead leaf here and there and throwing it into the refuse basket, she points out a handsome, tall, flowering shrub.

"You know it took a long time for that tree to reach its maturity—I struggled with it a long, long time—but it did not take nearly so long as it takes the majority of my tales to progress to the finished novel from the first little seed of an idea.

"These little stories of mine—I have written thirty novels, not to mention short stories—all lie fallow in my mind, just as the seed lies in the earth before it is ready to push its way through the opposing soil to the free air. I have heard writers say that the process of mental birth was no less painful and protracted than that of actually bringing a live child into the world. Possibly, I like to find similes best right here where I spend so much of my thought, but it seems to me that the growth of a story is rather like the growth of the flower, which lies so long concealed, and, finally, with great effort and perseverance, pushes its way lightward. Then it must be cared for, and tended, and looked after, and gently coaxed into growth, for the least moment of heart-sickness, of despair, of indifference, will kill it. Some of the stories I have written I have actually thought over for twenty years."

SHE stops to pull up a weed, which resists her efforts with a tenaciousness almost human.

"I am frequently asked if there is more or less crime in the world to-day than ever before. I think we know more about crime than we did, and so get the impression that there is more. Interest in it is kept alive by publicity, and that interest is emphasized by its externalization in drama and literature. In the last five years, there has been a

greater demand for my books than ever before, and *The Leavenworth Case*, with which I made my first success, is still bringing in large returns."

How is it, she is asked, fond as she is of the beautiful in life, of nature and of its simplicities, of home and family, that she did not turn to something more in harmony with them and her personal predilec-



THE PLOTS FOR HER STORIES ARE GLEANED FROM MANY SOURCES, BUT THE ROMANCE SHE FINDS IN HER GARDEN

tions than the crimes of the underworld and the morally crippled.

The distinguished authoress is silent a moment, propping up a fallen stem; then she says, softly and with a little sadness:

"Personally, I have always fallen short, far short, of my ideals. Of the thirty books I have had published, I should be willing to have ten of them eliminated entirely. I wanted to write poetry when I was young, but I had

to look at the practical side of things and, in spite of Mr. Alfred Noyes, I do not see any place or demand for it in our modern life. Kipling has written some 'rousing verses'—I use those words advisedly, for I think they cover the case, when you compare them with the real poetry of Shelley, Keats, and Wordsworth—but the only poem of the present time I consider a really great work of art is the *Herod* of Stephen Phillips.

"I read very little except the classics. I am sure I could not begin to keep up with the literature of the day. You remember the story of the old gentleman who was asked if he had read a certain book, and he said, 'No; I am waiting for it to blow over.' Well, I sit and wait for them to blow over. A great many do. I know one thing: I am glad my apprenticeship days were in the last generation. I should never have the courage to write to-day."

The inside of the great writer's house is as charming as the exterior. It is filled with comfortable furniture of artistic models and careful make. This is all designed by her husband, whose work is well known in England, although not so much so here in America. When they were married, Mr. Rohlf's was an actor, and had played leading parts in companies starred by Booth, Barrett, and their contemporaries. When the "old school" of acting was superseded by modern methods, many of the old-time actors left the stage, to retire from active work or, as in the case of Mr. Rohlf's, to follow some congenial pursuit. The authoress makes no secret of the fact that she is pleased that her three children take after the paternal rather than the distaff side, and says emphatically that no one of them has ever displayed the slightest desire to write. This spring one of the three married, thus making the first break in a happy family circle.

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WHAT VINES TO PLANT AND WHERE

By SAMUEL ARMSTRONG HAMILTON

IT IS often a puzzling problem how to hide from sight the unsightly objects which are to be found in almost every yard. Not only are our own outbuildings, fences, dead trees, and stumps offenders in this respect, but often other people's unsightly belongings are within view and need to be screened off from the scene. Even porches, no matter how cozy and comfortable in themselves, can be made more cozy and more private and, particularly, more beautiful, if a canopy of vines be trained over them. It is for such things as these that vines were created.

There are so many kinds of vines that they can be adapted to almost any purpose and, according to their variety, will clamber up strings or trellis, bark, post, or merely plain perpendicular wall. For a fence covering, for instance, there are available several hardy vines, of which the Virginia creeper (*Ampelopsis quinquefolia*) is one of the most satisfactory. This creeper, which has dark green five-lobed leaves, is a rampant grower, and will completely cover the fence. It is not a blooming vine, but is valuable for its quick growth and long life. Another possible one, provided there be a rough surface on which to cling, is the Japanese virgin's bower. Inch-cleats can be nailed on the fence, and wire netting tacked on, to which it can cling. This is one of the most beautiful of all the fall-blooming climbers. In the latitude of New York, it is usually in full bloom by the first of September, and is followed, until frost, by silvery feathery seed-pods. It is also good for covering rockery, banks, and for tumbling over stumps, and scrambling up rough-barked trees.

Another fine fence-cover is the *Euonymus Radicans vegetus*, known in England as the "cover plant" on account of its universal use for blanketing walls. It will grow to a great height if not clipped back, and will cover the fence with a great mass of intense dark-green, evergreen foliage. It is perfectly hardy, and adds much to the winter landscape, which gives it an advantage over plants not evergreen, which might otherwise be more attractive. For instance, the tall nasturtiums over a wire netting make the finest floral fence cover grown, but they have the disadvantage of being of absolutely no use as a cover in winter, and of always having to be replanted each year. Division fences, while usually unbeautiful in themselves,

have to be tolerated, so that it is wise to make them conform as much as possible to the plan of the rest of the lawn. A floral hedge grown over a wire foundation is usually the best solution, and one that will also serve for the fences along the back lawn. The best plants for this purpose are those of the honeysuckle family—*Hall's Halleana* for choice, the latter being the ever-bearing variety, covered all season with fragrant white flowers, which turn to yellow as they fade. It is a rapid grower, perfectly hardy everywhere, and evergreen—the old leaves remaining on the vines until the new ones push them off in the spring. If a temporary or annual vine be wanted, instead, the morning glory (*Convolvulus major*) comes in many beautiful shades and colors.

For the old tree trunk, there are a number of fine vines. It is a mistake to cut it down, if it can be avoided, as it can be made a thing of beauty by running over it either a mountain climber (*Clematis montana*) with

snow white, two-inch flowers like the wind flower (*Anemone Japonica*), which bloom through April and May, and are produced in such masses as to hide completely the vine (there is also a red variety of this beautiful climber), or the trumpet vine (*Bignonia radicans*) with immense red trumpet-shaped flowers, and dense foliage, and which will cover a tree, limbs and all, in a few years. Both of the above are perfectly hardy, and improve from year to year.

The best vines for covering the trellis and the pergola are the Japanese and Chinese wistaria, for which there is no common name. They are rampant growers, bearing bloom panicles frequently three feet long, and are delicately perfumed. They come in shades of blue, purple, violet, mauve, lavender, heliotrope, and white. They grow to a height of forty feet, and cover twenty feet in width, and are as hardy as an oak. Another fine hardy vine for the upright trellis-screen is the everlasting pea (*Lathyrus*). It covers a space ten feet square in a few years, and blooms the entire summer, showing a mass of deep rosy red or white flowers the shape of a sweet-pea blossom.

Oftentimes, it is desirable, either because of the outside view or the interior arrangement of the room affected, to screen a window or two in the house. Vines for this purpose should not have too dense a foliage, and should preferably be annuals, so that the window will be free in winter, when more light is necessary. Vines of this type are the balloon vine (*Cardios permum*), which has delicate foliage and inflated capsules; the *Coboea scandens*, which is a rapid grower with fine foliage and bell-shaped violet

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IT IS FOR SUCH THINGS AS THESE THAT VINES WERE CREATED

THE PURSUIT OF PATRICIA

SYNOPSIS OF PRECEDING CHAPTERS.—At Geneva, Switzerland, Patricia Endicott, a beautiful young American girl, left by her sister under the temporary chaperonage of a Russian Countess, finds herself the center of a number of mysterious incidents. She welcomes the appearance on the scene of David Harwich, who had come to her rescue one memorable night in New York, and who has followed her abroad because of his feeling that, unconsciously to herself, she is in some manner being made use of by a Russian agitator named Brunoff. She is strikingly like Sophie Dogiel, a beautiful young Russian who had come to David in New York, in evident need, seeking to sell a gold cigarette-case. In handling the case, he had touched a spring disclosing the jeweled coat of arms of the Imperial family of Russia. Sophie, distressed, reclaimed the case and hurriedly departed, but David later visited her rooms to offer assistance, and was refused admittance by Brunoff, whom he did not at that time recognize. When, later, he saw Patricia at a public meeting in the company of Brunoff, he assumed her to be Sophie. He discovered his mistake, was able to be of assistance to her in a moment of embarrassment, and later told her of Sophie. At her request he took her to Sophie's rooms, only to find Sophie dead. On leaving Patricia at her hotel that night, it was agreed that he call the next morning; but when he did so, she was gone. Remembering she had told him she expected soon to leave for Geneva, and that he had heard Sophie cry out "Geneve"! as he stood outside her room, he yielded to the impulse to follow her. Arrived abroad, he sees her at a distance several times, but is always prevented from meeting her, until an accident brings them together. He finds Patricia under the care of the Countess Leczinsky. Escalade, a Genevese street carnival, is impending, and the Countess has asked Patricia to wear a court dress which she says once belonged to a maid of honor at the Russian court, and has lent her a cigarette-case which David recognizes as Sophie's. David finds the Grand Duke Boris of Russia in Geneva, and feels Patricia is being used to impersonate the dead Sophie for some reason involving the Grand Duke. He arranges to join her party the night of Escalade.

A SERIAL STORY

By EUNICE TIETJENS

Illustrated by DAVID ROBINSON

tion of the Countess' cat-like grace glided across to him.

"How do you do, Monsieur Harwich!" she said, as she gave him her hand; and her voice had the Slavic purr of Sophie's speech.

David stood quite still for a moment, holding the slender hand, unable to utter a word. He had never seen Sophie in the real flush of her beauty, but he knew that so she must have looked in the hall of the "Little Father" in St. Petersburg, surrounded by the lights and laughter of the court; so she must have looked when Boris Georgovitch last saw her.

"You are wonderful!" said David at last.

Patricia laughed, a pleased, childish little laugh.

"I suspected you might be here already," she said, in her own voice now; "so I came down to see. The Countess was trying to get me to go without you."

David was himself again instantly. "I expected that." Then he asked quickly, "Where is the cigarette-case?"

THE Countess borrowed it. She will give it back to me when we start."

David leaned closer. "Will we have time to go into the drawing-room a moment? I have something to tell you."

Patricia nodded. "If you are quick about it. When the Countess finds I have gone, she will follow me. She is very much attached to me." Her eyes twinkled demurely.

In the drawing-room David began instantly: "I asked you once in New York not to come to Geneva. You didn't mind me then. Now, I want to ask another thing of you. Perhaps you will do it this time. It is this. Don't go out with the Countess to-night."

Patricia raised her eyebrows in mock surprise. "Another presentiment?" she inquired.

"No; it's more than a presentiment this time. Listen! After I left you this afternoon, I found out that the young man on the tower was Boris Georgovitch, one of the Grand Dukes of Russia. I'm pretty sure he's the man our Nihilists are hunting."

She smiled a little at his earnestness. "Mr. Harwich," she said, "I'm inclined to think we've been believing a great mass of moonshine. It simply isn't possible, you know, when one thinks of it soberly—all this 'gunpowder, treason, and plot'. Such things don't happen any more. They belonged to the dark ages."

"But," pleaded David, "think of all the things that have happened already. I tell you I know you are being used as a bait for Boris!"

WHY, that's ridiculous!" exclaimed Patricia. "How could I possibly bait a Grand Duke? I don't even know a word of Russian. One little word would be enough to spoil the whole plot."

"I know that. But they don't mean to let you speak to him. They are just going to flash you in front of him in the crowd and then hurry you away. Afterwards, they'll send him word to meet you somewhere."

Patricia threw back her head, showing an adorable white throat, and laughed. "Oh, dear! oh, dear!" she exclaimed, "how neatly you have it all arranged." Then she sobered a little, and looked up at David appealingly. "You don't really mean it, do you? That you don't want me to go, I mean. I'm feeling peculiarly irrepressible this evening, and I love carnivals. What could possibly happen to me in a public street?"

David felt a sudden desire to kiss that appealing mouth, and to say: "You shan't go because I don't want you to!" He was afraid if he looked at her any longer he would do it. So he tore his eyes away.

CHAPTER XII

DAVID HARWICH smiled a little to himself as he went up the steps of the Hotel National on the night of Escalade. It was eight o'clock. The Countess was not expecting him till half after eight; so his chances were good. He felt that he must speak to Patricia alone before they started.

At the desk he tried asking for Miss Endicott, only to be told again, gently but firmly, that no such person was staying there.

David considered this. Then he said unconcernedly: "Perhaps I have mistaken the name. It is the young lady with the Countess Leczinsky whom I wish to see."

The clerk coughed discreetly. "Then you mean Miss Sophie Dogiel," he said.

David assented and reached for his card. But he did not draw it out. For, at that instant, the door of a descending elevator was opened, and Patricia stepped out and came into the lobby.

It was a new Patricia, whom he only half knew, and of whom he felt wholly in awe. Just what it was about the costume she wore that seemed so essentially Russian in character, David could not tell. It was a low-cut evening gown, quite conventional in design, with the long clinging lines that showed her figure so charmingly. But it was the Western mode seen through a Slavic temperament. The dress was of shimmering Russian silver brocade. The white shoulders rose from a caressing nest of Russian sable; and a panel of the same fur ran down the front and around the bottom of the skirt.

Patricia had added to the effect by parting the shining gold of her hair on the left side, so that it swept low across her forehead. Around her neck hung a small oval ikon set in diamonds. Even her shoes had handsome buckles of brilliants.

For a moment, she stood looking half anxiously about her; then she caught sight of David, and gave a little sigh of relief. She drew herself up, and with a perfect imita-

Instantly, his whole expression changed. He dropped his voice and began to speak rapidly: "If you will go, I suppose you must! But when you get back the cigarette-case, look in the secret chamber. You will find a note there, I am sure."

Then he went on in the same breath, and absolutely without change of manner: "I couldn't remember whether Countess Leczinsky said eight or half after, so I came early to make certain that I would not be left behind to see *Escalade* alone."

The Countess' voice, superficially gay as always, but with a little ring of spite in it, answered him from behind Patricia.

"The Countess said half after eight. But since, as you say, *Escalade* is a night of plotters, it is as well to have so clever a man with us. We were afraid we should have to start without you."

"Ah," said David, "I am fortunate, then, in having so poor a memory. It is not the first time it has stood me in good stead."

The Countess turned to Patricia. "Come up, child, and get ready to go out. Mr. Harwich can wait for us here."

David bowed, and looked after her retreating figure with a genuine sense of admiration. Then he lit a cigarette and sat down to wait.

Presently, two men came in whom he at once set down as the Countess' friends who were to accompany them. Harwich was struck by their dissimilarity. They were both Russians, but there the resemblance stopped. One was tall and spare, with a heavy black beard and rough laborer's hands; the other was short and military-looking, with a German upward-sweeping mustache and the indefinable air of a practical man of the upper classes. As David watched them, he fell to thinking of the wonderful uniting power of a common cause which could thus band together an aristocrat and a plebeian, a Brunoff and a Countess Leczinsky.

When the ladies came down, and the introductions were completed, it appeared that the tall man was "Monsieur Maluvitz", and the short one "Baron Sanin".

David turned to Patricia. A little toque of sable was set jauntily on her yellow hair, and over her dress she wore a heavy cloak with a wide collar of the same fur. The cloak was not yet fastened, and David caught the

gleam of the cigarette-case. He raised his eyes to hers with a question in them, which she answered by a barely perceptible shake of her small head. Evidently, her chance had not yet come.

Once on the Quay, the Countess contrived neatly and effectively that Patricia should walk ahead between the two Russians, while she and David brought up the rear.

Escalade being a historic celebration and not primarily calculated for tourists, as so many Genevese institutions are, the greater part of the interest centers in the old section of town. So, at the Pont du Mont Blanc, they crossed over to the other side and came to the little park which is at the south end of it.

Here, festivities had already begun. The place was lined with *carrousels*, canvas booths, in which all sorts of side-shows were held; venders of confetti and souvenirs persuasively cried their wares; everywhere that care-free spirit of carnival, which is almost a tangible thing, hung over the town. About a third of the people, the younger third, were in costume, and the rest, some in dominoes, but the greater part in street clothes, looked on good-humoredly and joined in the chorus.

David bought some confetti and pelted Patricia and the Countess vigorously with it by way of beginning festivities, but he felt that for himself the careless spirit of carnival was a luxury in which he dared not indulge. The Countess, too, seemed restless, and searched the crowd eagerly with her keen, black eyes. The two men remained utterly impassive, going through the forms of merriment with solemn faces and emotionless eyes, yet with a sort of alertness in their movements that told David they were prepared to meet any emergency.

ON Patricia alone the spirit of the evening descended. She became irrepressibly gay, bubbling with merriment and life, and she dragged them breathlessly from one booth to another with the bright-eyed enjoyment of a child. She pretended a vivid terror of the prowling tiger in a dark, not too sweet-smelling menagerie; she delighted the soul of the little Frenchman who owned "The Human Spider" by believing implicitly, to all appearances, his weird recital of the origin of this marvel; and she insisted on riding many times on a prancing jeweled horse in a merry-go-round.

The others rode dutifully once, but after that they stood on the edge; and each time Patricia came around, David threw long serpentes



"IF YOU WILL GO, I SUPPOSE YOU MUST! BUT WHEN YOU GET BACK THE CIGARETTE-CASE, LOOK IN THE SECRET CHAMBER."

across her, so that she rode at last like a comet with a great mass of colored streamers floating behind her.

Once, as the recurring swing brought her again into David's line of vision, he saw that she was suddenly sobered. The gaiety was gone from her face now, and as she passed him her eyes met his with a gravely thoughtful look. She nodded her head slightly.

When the great table began to slow up at the end of a ride, David sprang lightly up beside her, and rode on for a moment with her. She spoke to him uneasily:

"You were right," she said; "I have opened the cigarette-case, and there was a note in it with a word written in Russian. I have it in my glove."

"Give it to me!" said David curtly.

The table had quite stopped now, and the Countess, who was ever present this evening, already stood beside them.

David stooped down to free Patricia from the paper shackles. Then he gave her his hand to help her to alight. She laid her hand in his with a quick little pressure, looking into his eyes earnestly meanwhile, and when she withdrew it, a very tiny piece of folded white paper lay in his palm.

Presently, the party tired of side-shows and crossed over to the main street of this older section of the town.

The street was now a variegated stream of good-natured humanity, flowing in two different directions. Here and there a group of costumed revelers would form a ring about some half-unwilling girl, and dance a sort of chanting war-dance which ended with a whoop as each member tried to kiss her at once. But, for the most part, the people passed along quietly enough, shouting pleasantries at one another, and abandoning themselves joyously to the pervading spirit of gaiety.

Ever since they had left the hotel, David had been on the keen edge of expectation. He felt quite distinctly, above and beyond the hilarity of the occasion, a sense of tension that was ever becoming more acute, a feeling that the evening was in some subtle way leading onward to a climax. The unusual character of the streets to-night, the knowledge that Perkins was cautiously following close behind—he managed to catch a glimpse of him once or twice—and, most of all, the only half-suppressed excitement of the Countess and her companions added to the sensation.

Now, as they turned into the main thoroughfare, this feeling grew suddenly more acute. On this street, any one wishing to see the passers-by would naturally station himself. On this street, they would find Boris. David grew doubly watchful, and he saw by the tenseness of the Countess' manner that she, too, felt it.

The little party were walking close together, now, and David found himself ahead with Patricia and the Countess, the girl walking between him and the Russian woman. The two men followed close behind. So they swept along; and behind them came a yelling, hilarious mob of students.

Presently, as they went, the street grew unexpectedly narrow and turned off to the left, so that the crowd eddied about the corner like the tide in an inlet.

As they swung into the current, David suddenly saw the Countess' face light up with a quick look of triumph.

He glanced around hurriedly and then he saw why. There, holding with difficulty a place on the sidewalk, was the Grand Duke Boris.

But David hardly recognized him. He was a man transformed. Before, he had been reserved, almost mild-seeming, but, now, his whole being was alight. He was holding out his arms to Patricia, and his naked soul showed in his eyes.

"Sophie!" he cried, in a voice that throbbed like a cello string, "Sophie!" But Patricia neither saw nor heard him.

For in the same instant in which he spoke the Countess, who was on the other side of the girl, seized her violently by the arm. "Be careful, child!" she called shrilly in her ear. "You will be hurt." From behind, a flying



"SOPHIE!" HE CRIED, IN A VOICE THAT THROBBED LIKE A CELLO STRING, "SOPHIE!"

wedge of students shot suddenly forward with ruthless violence.

They caught David unawares, for his attention was on the Grand Duke, and swept between him and Patricia, throwing them aside like chips. The crowd was already dense just here, and the rollicking wedge made the crush painful for a moment or two. When they had passed and Harwich could move again, the Grand Duke was gone. David struggled back to Patricia's side. He found her gasping for breath, a little shaken and frightened.

"The cigarette-case! It is gone!" she cried, with a white face. But the Countess took it very quietly. "That is too bad. But never mind it now, child. Let us get out of this dreadful crush."

DAVID felt a sense of relief. Patricia's part in the comedy was over, at last, and no great harm done. The Grand Duke had seen her, and they had sent him the cigarette-case. That was what they had wanted her for. Whatever they might do to the poor man was no longer any affair of David's. Patricia was safe.

The crowd was still dense enough to make progress very slow, but it also, in a measure, isolated David and Patricia so that in wending their way out he managed to get word with her: "Did you see him?"

Then, knowing by her face that she had not, he went on rapidly: "He saw you, though. He called you Sophie. It's a brutal business, this deceiving a man!"

But the Countess was on them again. David turned to her and said: "You and Miss Endicott must be tired. Shall we not return to the hotel?"

The Countess, to his surprise, protested vehemently. "So early! Indeed not! I mean to stay till the end."

BUT Patricia looked up at him with grave eyes and nodded. David opened his mouth to insist. Then he decided that his attention was more needed elsewhere. The same band of students had evidently reformed farther on, and were coming at them again full tilt, from straight ahead this time.

Now, unexpectedly, the man known as Baron Sanin spoke: "If Monsieur wishes to return, I will accompany the ladies."

As he spoke, he pushed forward and sidewise, so as to force himself between David and Patricia. At the same instant, the front of the wedge of students struck David squarely on the chest. To save himself from going under in the crowd, he was obliged to turn and retreat a few steps with the roisterers, waiting a chance to get out of this avalanche.

But it never came. For, suddenly, he felt his arms pinioned from behind, and, at the same time, his hat was knocked off and some large, stiff object like a diver's helmet without holes was clapped over his head. Then he was seized firmly but good-naturedly enough by a half-dozen strong arms and dragged, struggling futilely, out of the crowd and up a side street. He could hear the loud guffaws over this new joke as they went.

Almost instantly he saw the uselessness of a struggle, and went along quietly enough. His captors did not take him far; but, presently, all the arms were removed at once, leaving only his awkward helmet, and there was a clatter of feet as his escort disbanded.

DAVID snatched off the object on his head and looked at it. It was a black papier-maché pot with three little legs to it, made in honor of the old woman and her boiling lard. Boiling lard would have seemed to David at that moment a mild form of death to be meted out to the anarchists who were separating him and Patricia.

The sense of ignominy, the thought of the ridiculous figure he must have cut so caparisoned, and, most of all, the thought that he had by now hopelessly lost Patricia, and even the Grand Duke, all combined to give David a very bad moment.

Presently, he looked about him. His captors had brought him across a bridge, and he was on the little island by the quaint old tower. It was already ten o'clock.

In spite of the fact that it seemed almost useless, he spent the greater part of an hour searching for Patricia in the crowded street. But, at last, he gave it up and walked slowly back to his hotel.

Aside from the absurdity of the incident of the pot, he could not see that it had done much harm. Patricia's part was finished. The Countess would probably take her back to the hotel soon. Perhaps she was there already, and he would find word from Perkins to that effect when he reached home.

He wondered where they had told the Grand Duke to meet Sophie. Probably in the empty house in Malagnou, he thought. Well, the plot would fail anyway, because Boris had never received the note. He, David, had it in his pocket now.

When he reached the hotel, there was no word from Perkins. Still, that meant nothing.

He took out the note and examined it. It contained only three words: "*Yidi za mnóyu.*"

Harwich went to the desk and asked for a Russian interpreter. It took some time to find any one who could help him, but, at last, the clerk brought up a wizened little man who glanced at the note and announced laconically:

"Follow me!"

"Follow!" David felt as though some one had struck him. He had miscalculated entirely. Patricia's part, instead of being finished, had only just begun. They would take her now to the trysting-place. And what would they do with her there?

For an instant, he consoled himself with the thought that Boris had not received the note. But then he saw that that would make no difference, so far as Patricia went. She would be taken, anyway.

David paced furiously about, and cursed himself for a bungler. All he could do now was to wait for any news Perkins might have.

At last it came, in the form of a telephone message. The Westerner's voice, disagreeably nasal over the wire, had a sound of utter bewilderment in it.

YES, I followed them. It was the queerest thing ever happened to me. They walked on a good ways till they came to a kind of backwater of the carnival, a half-empty square in the residence part. There they went into a booth with a picture of a coon eating fire over it. The girl looked pretty tired to me, and didn't seem to want to go in. But the little Russian woman hustled her in before she got a real good chance to object.

"If you'll believe me, that pesky booth is a little two by four canvas affair, and it's backed up against the blank wall of a garden. I tried to get in, but a big, husky individual hung out one of those 'complete' signs, and kept me out. Then I watched. I could see all around the booth, and, as sure as I'm standing here, neither of the women came out. When I got too all-fired tired of waiting, I went in, anyway. And they weren't inside. There wasn't a soul inside.

"I never saw anything like this dime novel of yours since I was born. It's no place for a minister's son from Tombstone! Look here! you're the hero of this. You've got to take the job yourself. I'm over my depth.

"What's that you say? I haven't the ghost of an idea how to pronounce the name, but it's spelled M-a-l-a-g-n-o-u.

"Oh, it's all right. Don't mention it.

"Oh, Harwich!"

But Harwich was already gone.

CHAPTER XIII

Patricia sat in the small canvas booth, watching listlessly enough the performance which was going on.

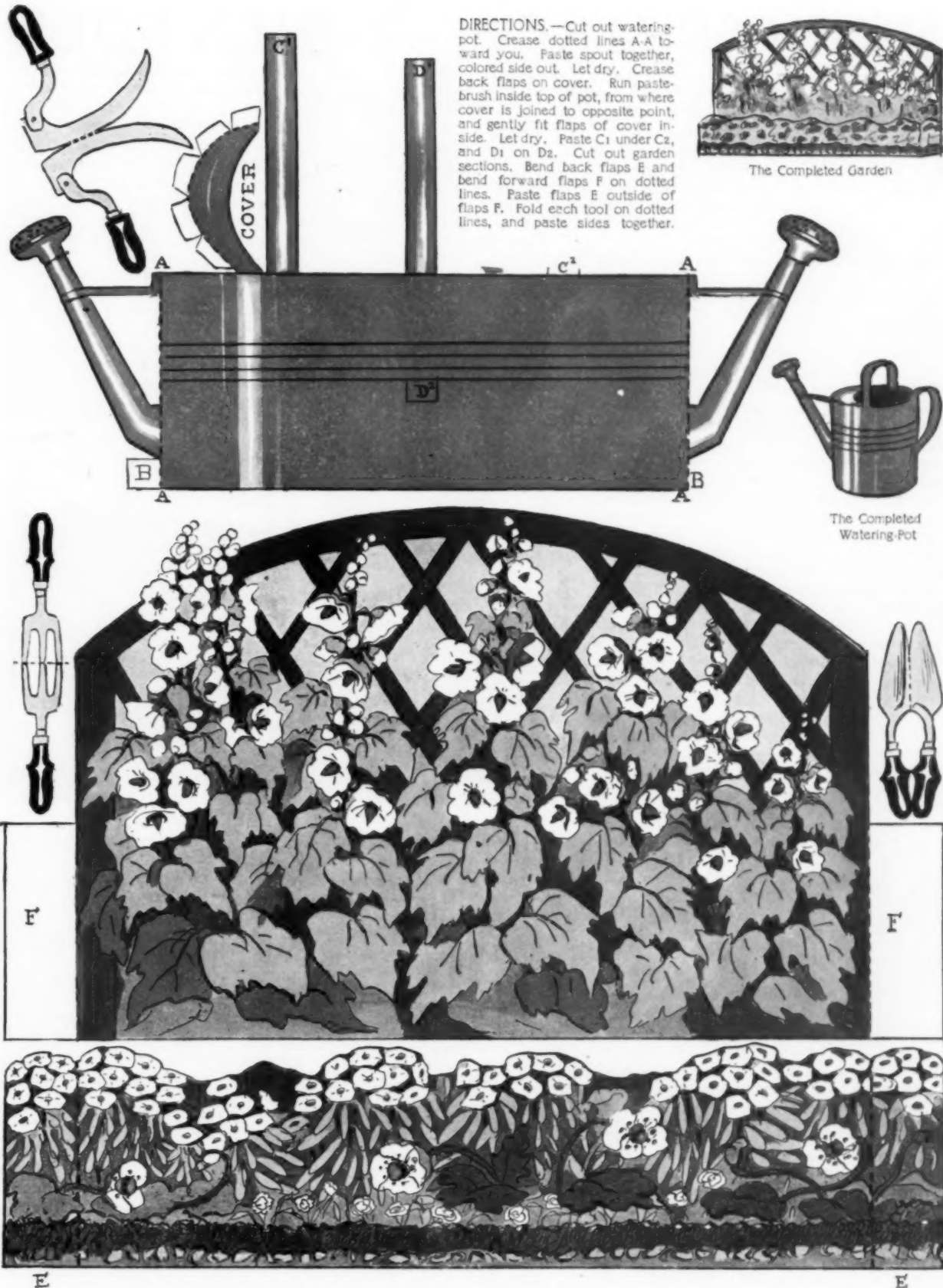
An enormous negro, clad only in pink satin trunks, was leaping ponderously about the little stage, chanting a weird, barbaric rhythm. His long, kinky hair was ornamented with pink gewgaws, and the great ebony limbs shone like greased metal in the flaring gaslight. In the intervals of the chant, he paused to open a huge red mouth, into which he inserted a flaming ball of cotton. As the thick lips closed over it, it sputtered viciously and went out.

There was about the whole performance something so brutally primitive that it almost attracted Patricia by its very dissimilarity to anything in her world. Almost, but not quite. If it had been a genuine fire dance in Africa, it might have been wholly interesting; but, here in this stuffy tent, with its circle of vaguely interested faces—here where she more than half suspected the negro of being a peaceful citizen of Atlanta, Georgia, on a vacation—there was a strong undertone of disgust in her feelings.

Besides, she was getting tired and a little sleepy. The emotional strain, attending her visit to St. Pierre and the rediscovery of David Harwich had been very great. It was growing late, and she longed to get home to bed.

Curiously enough, she felt no fear for herself at all. It seemed to her, as it had seemed to David, that her part in the Russian drama was over. The unfortunate Grand Duke, who she had served to bait—he whose love she had seen lying like a broken lily in far-away New York—it was his turn now. His was the danger, and his the

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THE MAY FLOWER GARDEN

A CUT-OUT FOR JINKS' AND BETTY'S LITTLE FRIENDS

Designed by MARGARET PECKHAM

SHAKESPEARE'S WOMEN-FOLK

By MAY EMERY HALL

CONFESS! Have you never tired just a wee bit of the divine genius of Shakespeare? Have there not been moments when you longed to turn aside from scholarly Shakespearian commentaries for a single gossip detail of his every-day, domestic life? What of him as son, lover, husband, father, and brother? What of the women whose lives most closely touched his? I venture to say that most of us—the feminine portion, at least—have, at one time or another, felt considerable curiosity in the matter.

To fill in the sketchy outlines of Shakespeare's women-folk forms a tantalizing but fascinating puzzle. Tantalizing, because we know just enough to want to know more; fascinating, because it is like discovering a flesh-and-blood Shakespeare in place of the guardian of dusty libraries. That our incomparable Shakespeare had home ties, and that these were near and dear, cannot be doubted for a moment. Even the splendid isolation of an immortal poet is not wholly proof against some degree of dependence upon his womenkind. It has been whispered that geniuses by no means despise creature comforts—have even expressed decided preferences in the matter of desserts! So, while Shakespeare's roving, unsettled life took him from Stratford to London—possibly the Continent—home and home interests ever proved a powerful magnet to draw him back at frequent intervals. Be assured the hearth was kept warm during his absence. And we feel sure it was here, not in the London playhouse, that he first glimpsed the filial devotion of Cordelia, the ready wit of Portia, the merry roguishness of Rosalind, the constancy of Juliet, Mary Arden, the mother; Anne Hathaway, the wife; Joan Hart, the sister; and Susanna and Judith Shakespeare, the daughters, furnished him abundant material.

Let us browse, then, for a few minutes, in the Stratford of Shakespeare's women folk. If it pleases you, we shall go back to a certain blithe spring day, many, many years ago, and take a stroll through Henley Street. We come to a stop opposite a timbered, gabled structure—ordinary and commonplace enough, but not so the picture that greets us as we raise our eyes to the second story of the house. There, at one of the diminutive front windows, is a sweet-faced woman, with a child in arms, gazing dreamily out on the high-road. It is none other than "the favorite daughter of Robert Arden", the mother of our Shakespeare.

CURIOSLY we speculate as to why she chose to leave her father's estate to cast her lot with the honest but humble John Shakespeare in this modest home. Her face invites study. It is gentle, refined, thoughtful, with the stamp of ancient lineage and good English breeding in every line and curve. It has also a note of pathos which reveals at a glance that sorrow has sobered somewhat the natural light-heartedness of her nature. Every now and then she clasps her baby son closer in tremulous tenderness, and gazes deep into his beautiful, innocent eyes. "Is he going to slip from me like my other two darlings?" she is wondering. Groundless fears, patient mother! The dread visitant will keep his distance for many a year, and your precious bit of humanity live to influence the world. Mary Arden's expressive eyes grow luminous with dreams of her little one's future—provided he is spared to her—while he blinks and crows and laughs like any other normal infant. Happy dreams that have a happy fulfilment! Love

repaid with love, loyalty with loyalty, tenderness with tenderness. Surely Shakespeare had much of the mother in him—his finer traits were a direct heritage from her.

The picture fades away. Another takes its place, but we must imagine some eighteen years to have elapsed in the interval. We now find ourselves not more than a mile from the Stratford homestead, in the midst of a delightful huddle of thatched roofs and straggling country lanes. The quaintest cottage of all in this Elizabethan hamlet of Shottery is a perfect story-book counterpart of a house—romance breathes from its every nook and corner. It is an ideal setting for the fair figure framed in the doorway—a picture of blooming young womanhood at its best. Sweet Anne Hathaway—for it is, of course, she—steps daintily down into the garden, sweet with heartsease and other



ANNE HATHAWAY'S COTTAGE AND ITS OLD-TIME GARDEN

old-fashioned blooms. There is a light in her soft eyes and a blush on her cheek rivaling that of the flowers, as she caressingly passes from blossom to blossom and fashions a bouquet of the garden's best. Lightly she trills an old English love-song as she goes about her pleasant task. Now and then she pauses for a moment to lean over the gate and take a long look down the road. For whom is she watching?

Listen! A blithesome whistle is heard, glad and free as the tuneful singing of the mating birds. Through the green fields, along hedge-bordered paths, a light-hearted youth comes swinging along. He has taken this same walk many, many times before, and is familiar with every step of the way. It has but one destination—Anne's cottage. Shakespeare, the lover!

For him the fragrant nosegay has been gathered, for his step Anne listens with rising color. He eagerly approaches his fair lady-love, kisses her white hand, and, with a courtly bow, makes a speech such as only a poet could offer. Does Anne listen. She would be less than a woman if she turned a deaf ear to Will Shakespeare's sweet nothings. Hand in hand, the pair walk back and forth in the little garden-plot. Occupied though the boy-lover is with his love-making, his observant eye takes note of every flower he passes, and, later, he immortalizes Anne's garden in his description of Ophelia's bouquet:

There's rosemary, that's for remembrance; . . . and there is pansies, that's for thoughts. . . . There's fennel for you, and columbines; there's rue for you. . . . There's a daisy: I would give you some violets, but they withered all when my father died.

From the sweet fragrance of the Shottery garden, we pass on to the High Street of Stratford, and, incidentally, bridge over more than a score and a half of years. The townspeople pass up and down the main street, each intent on the little round of duties that go to make up his or her simple life. One figure in the panorama stands out sharply from among the rest—a stately yet active woman, bent on some errand of mercy, as the basket of delicacies on her arm indicates. There is that in her mien and bearing which compels both respect and affection, and passers-by involuntarily step aside to make way for Mistress Hall, the honored wife of a local physician, Shakespeare's elder daughter. Something of Anne Hathaway's sweetness can be traced in Susanna Hall's face, likewise the keen intelligence of her father; but, added to these qualities, is a third characteristic, not strongly marked in either—practical shrewdness. Dependable and wholesome, she looks every inch the capable manager of her own and her father's household. One can readily believe she takes an active part in the management of Stratford as well.

Busy as she is, Susanna takes a moment to pause at the house of Mrs. Quiney, her sister Judith. The two greet each other affectionately. They chat of domestic matters

posed of before the London dramatist puts in his appearance. And in those days those housewifely tasks were no slight burden. Susanna was an excellent cook, and knew how to make all the good, wholesome dishes that her father loved so well—and Ben Jonson, too, for that matter, for he had often been a welcome guest at the Shottery home; but she also wanted to prepare some especially appetizing dainties to tempt him. She was always experimenting, and combining new and savory receipts for fear her beloved father, accustomed to dining in the mysterious grand homes of London, of which she knew so little, should tire of her simple village housewifely knowledge. But, of necessity, the mere cooking was a small part of her task. An extra amount of butter had to be churned, so that her time would be freer during the two or three days of her father's visit, and the whole house had to be scrubbed and made sweet and clean and wholesome. Judith always thought that her father, who was shut up for so many days in the year in the stuffy, smoky, narrow streets of London, should have an extra supply of the clean country air whenever he came back to Shottery; and so the little house, for hours before his coming, was left with all its doors standing open wide, to be flooded with sunshine and the breezes. Prim, old-fashioned nosegays must be gathered from the fragrant garden for all the rooms, and, finally, a finishing touch must be put to the new piece of tapestry for the door of Shakespeare's own room, which Susanna had been spending days in weaving in anticipation of his coming.

The next thing we know, we wake up in the year 1914 and find ourselves in Holy Trinity Churchyard, at the bend in the Avon. Can it be that Shakespeare's women folk have been merely creatures of our imaginations? Ah, no! True, their life-stories are now some three hundred years old, but that does not prevent Mary Arden, Anne Hathaway, Judith and Susanna from continuing to be very real, almost tangible personages to us.

We could only have wished that they might have had descendants in whose blood would have come forth again the inspired



THE HOUSE WHERE SHAKESPEARE WAS BORN

chiefly, but she does not linger long, as her father and Ben Jonson are due that afternoon from London, and she must prepare for their coming. Whenever either Susanna or Judith mention their father's name, it is with an accent of affectionate reverence they give no other. Plainly, he is to them the same hero that in their younger days made excursions into the mystical, far-away London, world, penned thrilling dramas for the player-folk, and now and then appeared on the boards himself—often before royalty. Susanna bids Judith a loving adieu and hastens on.

Still one more call she takes time to make, in addition to her visits of charity. The dwelling at which she stops is the familiar Henley Street house. There is now, however, a different face at the window—Susanna's Aunt John—and, instead of Baby William, we find his place usurped by a young namesake, sturdy Will Hart. It is not surprising that Mistress Hart named her first-born after the brother who has been so thoughtful of her well-being and comfort throughout the years. Does not she owe the very roof over her head to his generosity? Her conversation with Judith is mainly about the well-beloved brother. She pats her young son on the head, as Mary Arden used to caress the other Will, and tells him she hopes he will grow up to be such another fine, noble man as his uncle.

We accompany Susanna as far as New Place, and there leave her to the various housewifely tasks that must be dis-



A LANE IN THE LITTLE VILLAGE OF SHOTTERY

genius of their famous forefather. But such was not to be. Judith had three children, all of whom died in childhood; Susanna's one daughter, Elizabeth, although married twice, died childless in 1670; and, as is well known, Shakespeare's only son, Hamnet, died when he was eleven years old. But the memory, at least, of Shakespeare's women-folk lives on, and even the slabs on their resting places, illumining and giving definition to certain chapters in their history, add rather than detract from their reality. With a sense of deep satisfaction, we learn that sweet Anne Hathaway not only won the divine Shakespeare's love, but

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THE HIGHER RECREATION

More Doings of the Friendship Village Folk

By ZONA GALE

AIN'T going to tell how we came to begin work for a playground—because it's one of them things you can come at from a dozen different ways, all of 'em good.

"But if you ain't come at it yet, here's two or three ways that'll give you some idea of how you need it. I mean You need it—not They need it, in cities and far-off towns; but You need it in your little town, in your village. And you can have it, too.

"First: Go up by the schoolhouse any day at recess. See 'em! Playing a running game or so, yelling, knocking each other down, shouting rude language, or else just hanging round the empty lot that you thought was good enough for 'em.

"Second: Take a walk along the railroad-track any afternoon after school, or up by the depot, where the empty cars are Sunday afternoon, and see the boys idling 'round there, looking for a little odd fun.

"Third: Hunt around your town and count up the number of sheds and barns that the boys have got to hanging out in, different times, learning smoking and swearing, mebbe, or mebbe just plain idle. In one little town I know, they's three little huts in vacant lots, built up rude out of boards and old zinc, and sodded up the sides, and a piece of gunny-sacking hung over the doors. That's the club-house of three different groups of immortal beings that's going to be the town some day.

"And, then, just you ask yourself if your town don't need some place where its boys and girls can get together, natural and normal and healthful, outdoors, and can play and get the best out of that play.

"And if you're objecting, as I was—well, let me tell you what I said before I understood, and how I found out better:

"'Play!' I says. 'My land! Why, you don't need to encourage young ones to play. They'll play fast enough if you leave 'em alone—more than you want 'em to. That's all they want to do anyhow—play. They do it now more'n's good for 'em. What do you want to encourage 'em in it for?'

"The new school principal spoke up, gentle and patient.

"'Because, Miss Marsh,' he says, 'play is one of children's ways of learning.'

"Go on, now!' I says to him bewildered.

"'It is,' he insists. 'You believe in the square deal, don't you? In team work In fair play? In taking orders? In efficiency—that's doing a thing with one move instead of with two, three, or more?'

"'Why, yes,' I says, 'but—'

"'Well, how would you go about teaching that to children?' he ask' me.

"Some would have answered: 'I'd tell 'em about it.' But I knew better than that. I knew that, with children, preaching don't do as much good as some other ways. So I had sense enough to keep still.

"'Play,' he says, 'is the best possible way to teach children these things. You can't preach to 'em. But you can teach 'em, for one way, through play.'

"And by and by, I begun to sense it. And when we sent off for information and begun to get catalog stuff, I was just as deep interested as anybody.

"We sent to where anybody can send—the National Playground Association, 1 Madison Avenue, New York City. And from them we had books and lists and pictures that told us what to get: Slide-

boards, merry-go-rounds, giant stride, flying rings, see-saws, horizontal bars, and I donno what all. I looked at 'em, feeling more and more flabbergasted.

"'Why,' I says, 'see-saws! sold, just like they was as important as chairs and tables!'

"'They are,' says the new superintendent.

"'When I was a child,' I says, dazed, 'we made one on a pile of lumber—and got chased off.'

"'And now,' says he, 'we'd

sooner teach you how to play right, and so's to get the real blessing out of play, than to be sure you knew, say, the principal exports of Ceylon!'

"I looked up at him and smiled, then. 'They do make you learn a lot of useless stuff that you never do nothin' with, don't they?' I says.

"'They did,' he says, 'and they do yet. We can mend that, little by little. But, meanwhile, we've begun to see that one of the branches taught in any school is The Things to be Taught Through Right Playing.'

"'But who knows how to teach them through their play?' I says. 'Oughtn't it to have a special teacher?'

(Continued on page 102)



THEY ALL RUSHED
IN AND WENT
FLOODING OVER
THE GREEN

FASHION FRILLS OF FRANCE

Little Jackets and Ruffled Draperies Lead

By CLÉMENTINE DUNIN

PARIS, France: When this reaches you, spring in all its beauty will not only be with you, but the horse-chestnuts on the Champs Elysées and in the noted Avenue des Acacias will be well in blossom, lifting their white-spiked bloom as if to acclaim the beauty of the women as they daily pass beneath.

These women are so lovely, and their gowns are so truly a part of themselves, that it is with difficulty I force myself to define the gowns they wear, and I realize more and more that it is just this wonderful blending of the woman and the gown that defines the woman of fashion.

In the new lines of the bouffant skirts, every graceful line and movement is accentuated; therefore I have chosen three illustrations which suggest several manners of giving this bouffant effect in accordance with the approved silhouette. As you see, the footline remains narrow, and in one model the turned-up cuff, like that on a man's trouser, is the first suggestion seen this season of a trimming placed at the bottom of the skirt. Usually the underskirt is plain, the trimming accentuating the hips or in some way marking the tunic.

The center figure has this cuff of black satin placed at the bottom of a softly draped lapis-lazuli and black changeable chiffon-taffeta skirt. The waistcoat, rather loose in fit, is of black and lapis-lazuli striped satin, held in by a black satin belt fastened by a wide buckle of the enamel, in which the same blue predominates.

THE little cap-like jacket is of the black satin lined with blue, and so short over the sleeves as to show the sheer, long, lace-frilled mousseline-de-soie sleeves of the guimpe and the lace-trimmed front with the small black velvet bow at the closing.

The majority of the little guimpes are in tulle, net and mousseline-de-soie fastened with small

butterfly bows of black velvet. These are seen on nearly every dress. In fact, a touch of black velvet ribbon will be the note of the season. Many women are wearing at home, or at the theater, a narrow black velvet ribbon tied rather carelessly at the side of the neck and on the wrists, reminding one of 1880, when such ribbons were worn and called "cherotkas".

The Eton, or bolero, jacket is well defined in these models. It is so varied in treatment and in the material used in the making that it cannot be given a definite form. Often it is sleeveless, nothing more than a cape made of brocade, embroidered, or stamped material in which the color of the skirt in part predominates. At other times it is like the little old-green taffeta jacket worn in the illustration over the pleated satin skirt, with the wide hips accented. Here, black charmeuse is used for the skirt,

which has three flat-pleated adjusted flounces placed one above the other. The narrow flounce at the bottom falls free, while the two upper flounces are held in place by a narrow pleated ruffle of old-green taffeta with a black picot edge. The greatest width, as you notice, is at the hips. The new line of the waistcoat, which is straight in front, has a long point ending in a tassel. In material it is black satin brocaded with old-green and gold.

GREEN lines the coat and black satin pipes the edge of old-green-black plaid taffeta, and covers the buttons on the cuffs and at the closing. The same black, old-green and gold combination is carried out in the sheer Persian blouse worn. It is wonderful how charmeuse still holds its own. Evidently it is hard to duplicate its draping and wearing qualities, although many new fabrics have been introduced, marvels of what a loom can produce in texture and combinations of

(Concluded on page 33)



BOUFFANT SKIRTS VIE WITH COLORED COATEES AS THE FEATURE OF EACH FROCK



DAY FROCKS FOR TOWN AND COUNTRY WEAR

THIS SEASON'S APPROVED MODELS DEVELOPED IN GOLFINE, TAFFETA, AND EMBROIDERED CRÈPE

For other views and descriptions see opposite page

WHEN SPRING LEADS TO SUMMER

Fabrics in All Weights Show the Same Inspiration in Colors and All Lend Themselves to the Much-Draped, Little-Trimmed, Fashionable Gown of the Day

WITH the advent of May the complication of seasons makes it necessary to have on hand both spring and summer dresses, suitable, of course, to your locality. In May, New York leads with a type of gown not practical where warm weather is already at hand. This month Fifth Avenue is gay with many suits and costumes of taffeta, surah, faille, silk crêpes, and light-weight woollens combined with taffeta. But few severely tailored suits are to be seen, as every gown has a draping that requires a deft touch and a feminine taste. This makes it possible for the clever woman to have a very smart gown made at home for a moderate cost.

It is to be presumed that you have selected your spring suit; if not, do not delay, but have one of the gowns in which taffeta and serge, gabardine, or some light-wool fabric, are combined simply and effectively.

For street wear on warm days gingham frocks made after the same fashion will be popular. These will show a strong tendency to dark blue combined with green-and-blue plaid.

One frock suitable to the last days at school will be in the course of construction all over this country during the month of May. This season two fabrics are in favor, sheer white organdy, used with lace or hand embroidery—and net! Net leads and has taken the place of the exquisite lingerie gowns heretofore indispensable. These frocks are made with a kimono-cut waist, joined at the belt to a double-tunic skirt. The waist is trimmed with small tucks and filet insertion. The tunics are finished with a narrow filet edging, and often tucked in small tucks for three or four inches. Each frock can be made more or less elaborate by the use of heavy hand and eyelet embroidery on the body only of the blouse, and on the bottom, or under flounce, of the skirt.

The embroidery of these gowns reminds one of the old-fashioned Normandy caps.

It is a year in which fabrics reign and little trimming is used. In fact, the effect of trimming is given by the combination of materials in the gown. Plain color trimming a striped fabric, a plaid combined with a solid color, silk combined with cloth, lace or net are the methods of trimming universally adopted. However, the use of buttons for trimming is most noticeable.

Sashes, too, take a prominent place in dressing the gown. These, in plain taffeta, cotton crêpe, and in silk, covered with a heavy cotton embroidery in color, circle the waist and hang in a straight loop and, end at the back. The sash is about seven inches wide, unhemmed but with a picot edge, and worn loose at a low or high waistline, so as not to mar the straight up-and-down silhouette still popular.

The sleeves are just to the elbow for semi-formal gowns, and, in fact, for all gowns when the long sleeve is not used. The raglan sleeve is seen on everything whatever the type of material used in the development of the dress.

The collars show a marked tendency to be higher in front and to stand away from the neck behind, four inches high and wired. Usually, the collar is in double organdy with flaring points. This strong tendency of the collar to be lower at the back and higher in front follows the general tendency of the blouse to have a hitched-up effect in front, while the skirts show just the opposite tendency, and are hitched up and distinctly bouffant in the back.

All skirts—dance frocks, street dresses and formal dinner gowns—are short. The pointed trains worn with the elaborate formal dinner gowns, exceedingly short in front, are easily carried in dancing when desired.

Day Frocks for Town and Country Wear

NO. 5861, LADIES' HOUSE DRESS (15 cents).—When the first sunlight hours of spring call all out-of-doors, light-weight frocks are in order. Inexpensive percale made the model pictured. The pattern, in seven sizes, from thirty-two to forty-four bust, requires, size thirty-six, only four and a quarter yards forty-four-inch goods. The two-piece skirt is one and three-quarter yards wide.



5867

NO. 5877, LADIES' DRESS (15 cents).—Voile is pictured in large view and batiste embroidered after Transfer Design No. 270 in the small. In the small view is shown the latest collar. It is made of double organdy and wired, invisibly, at each side seam, and closed with tiny buttons. The pattern, in six sizes, from thirty-two to forty-two bust, requires, size thirty-six, three and three-quarter yards fifty-four-inch goods. The one or two-piece skirt, at the hem, is one and a half yards wide.



5875

NO. 5875, LADIES' DRESS (15 cents).—Even the most conservative are wearing the dipped tunic. When the single tunic is worn, a double box-pleated quilling of moiré ribbon seven inches wide is a very smart finish. Tunics in contrasting fabrics, both single and double, are excellent for remodeling a gown. The old fabric can bind the edge of each tunic. The pattern for the taffeta frock pictured is in six sizes, from thirty-two to forty-two bust. Size thirty-six takes five yards of forty-four-inch goods. The one-piece lower section of skirt is one and a half yards wide.



5861

NO. 5350, LADIES' MISSES' AND GIRLS' SUN HATS (10 cents).—This piqué hat fills the first requirement of the spring wardrobe. The pattern, including three styles, cut in three sizes, ladies, misses and girls. Hat illustrated, ladies' sizes, takes seven-eighths yard of material thirty-six inches wide.



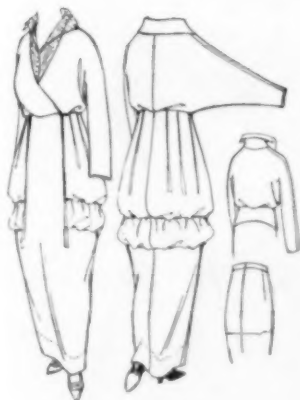
FOR THE FIRST HOT DAYS

SHEER SUMMER DRESSES REFLECT THE RAGE FOR GREEN AND THE DEMAND FOR EMBROIDERY

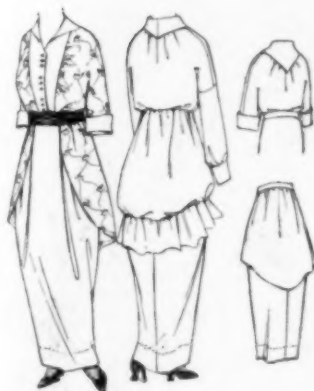
For other views and descriptions see opposite page

AN EARLY SUMMER OUTFIT

Patterns That Give Practical Aid
to the Clever Home Dressmaker



5893-5881



5867-5847



5895-5898

NO. 5891, LADIES' DRESS (15 cents).—Transfer Design No. 458 was used on waist, No. 597 on skirt, No. 499 for scallops, and No. 593 for hat on page 32. The pattern for dress in six sizes, from thirty-two to forty-two bust, requires, size thirty-six, four yards forty-four-inch goods. The one-piece skirt is one and three-eighths yards wide.

No. 5775, LADIES' DRESS (15 cents).—The pattern is made in six sizes, from thirty-two to forty-two bust. As shown on page 32, size thirty-six requires five yards twenty-six-inch flouncing with two and seven-eighths yards thirty-six-inch plain material. The one-piece lower section of skirt measures one and five-eighths yards at hem.

No. 5893, LADIES' ONE- OR TWO-PIECE JAPANESE WAIST (15 cents).—The pattern may be had in five sizes, from thirty-two to forty bust. The one-piece waist, size thirty-six, takes two and an eighth yards forty-four-inch material.

No. 5881, LADIES' DOUBLE PANNIER SKIRT (15 cents).—This pattern with one-piece lower section, comes in five sizes, from twenty-two to thirty waist. The costume shown on page 34 requires, size thirty-six, one and a half yards forty-inch plain and three and three-eighths yards thirty-six-inch figured material, and is one and a half yards wide at hem.

No. 5867, LADIES' WAIST (15 cents).—The pattern for this waist made in six sizes, from thirty-two to forty-two bust, takes for size thirty-six, two yards of forty-four-inch goods.

No. 5847, LADIES' SKIRT, WITH ONE-PIECE LOWER SECTION (15 cents).—The pattern is obtainable in five sizes, from twenty-two to thirty waist. The costume pictured, page 34, requires, size thirty-six, four and seven-eighths yards of material fifty inches wide, and measures at hem one and three-eighths yards.

No. 5895, LADIES' WAIST (15 cents).—The pattern for this smart blouse may be had in six sizes, from thirty-two to forty-two bust. For size thirty-six three and five-eighths yards of thirty-six-inch goods are required.

No. 5808, LADIES' ONE- OR TWO-PIECE SKIRT (15 cents).—This pattern may be had in six sizes, from twenty-two to thirty-two waist. As illustrated on page 34, the costume takes four and three-quarter yards of material forty-four inches wide for size thirty-six. The skirt measures one and a half yards at bottom.

No. 5863, LADIES' WAIST (15 cents).—The pattern for this design cuts in six sizes, from thirty-two to forty-two bust. With kimono sleeve, size thirty-six requires one and three-quarter yards forty-four-inch goods.

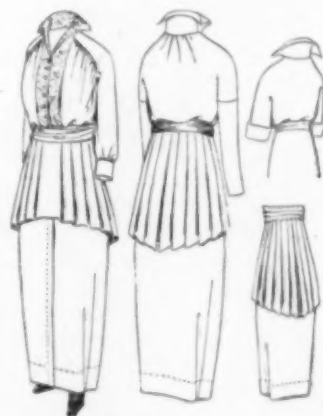
No. 5855, LADIES' DOUBLE OR SINGLE TUNIC SKIRT (15 cents).—This pattern is in five sizes, from twenty-two to thirty waist. The one-piece lower section is one and a half yards wide, size twenty-six. As illustrated, page 35, the costume

requires, size thirty-six, five and one-quarter yards of thirty-six-inch goods.

No. 5842, MISSES' DRESS (15 cents).—The pattern in five sizes, from fourteen to eighteen, as shown, page 35, requires for size sixteen two and an eighth yards forty-inch silk, two and a quarter yards thirteen-inch and one and seven-eighths yards twenty-six-inch lace. The one-piece lower section is one and three-eighths yards wide.

No. 5873, LADIES' WAIST (15 cents).—The pattern is made in six sizes, from thirty-two to forty-two bust. For size thirty-six one and three-quarter yards of forty-four-inch material are needed.

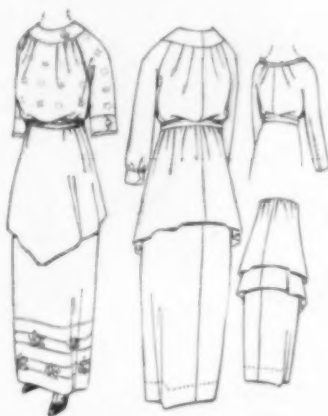
No. 5857, LADIES' SKIRT (15 cents).—This pattern, showing the approved line of the pleated tunic, called when in plaid the Scotch kilt, cuts in five sizes, from twenty-two to thirty waist. The costume illustrated on page 35 requires, size thirty-six, two and three-eighths yards forty-inch striped taffeta, with four and an eighth yards thirty-six-inch plain. The skirt, with one-piece lower section, is one and three-eighths yards wide at hem.



5873-5857



5842



5863-5855



FORMAL AND INFORMAL GOWNS

THE LATEST POPULAR DEVELOPMENTS SHOWING BOUFFANT AND BUSTLE EFFECTS

For other views and descriptions see page 33



McCall Patterns

FROCKS FOR EVENING DANCES AND AFTERNOON TEAS

THE TUNIC IN VARIED LINES IS AN INDISPENSABLE FEATURE OF THE NEW GOWNS

For other views and descriptions see page 33



SMART MORNING AND AFTERNOON STYLES

THREE DISTINCT TREATMENTS BY WHICH THE WIDE-HIP EFFECT MAY BE ATTAINED

For other views and descriptions see page 38



THREE APPROVED COSTUMES

THE SEPARATE COAT IN GOLFINE AND THE SHORT COAT AND TUNIC SKIRT IN TAFFETA LEAD IN FAVOR

For other views and descriptions see page 38

NEW FEATURES ON THIS SEASON'S MODELS

No. 5871, LADIES' WAIST (15 cents).—China silk and crêpe de Chine are materials which are unusually smart and practical for the woman's business waist. The pattern may be had in six sizes, thirty-two to forty-two bust. Two yards of forty-four-inch material are required for size thirty-six for waist with set-in sleeves.

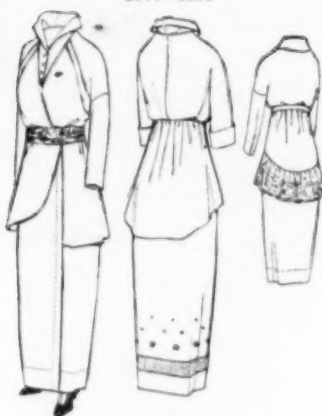
No. 5865, LADIES' ONE- OR TWO-PIECE SKIRT (15 cents).—The skirt with fulness at the hips is among the season's smartest styles. The pattern for the illustration is cut in five sizes, twenty-two to thirty waist. Front-opening skirt takes three yards forty-four-inch goods size twenty-six. The width at hem is one yard and a half.

No. 5869, LADIES' WAIST (15 cents).—For a truly smart gown develop this pattern in white taffeta, which is one of the season's most fashionable fabrics. The waist pattern is obtainable in five sizes, thirty-two to forty bust. Size thirty-six requires two yards and one-fourth of forty-inch material if the waist is made with set-in sleeves, and three yards of forty-inch goods with the body and sleeves in one.

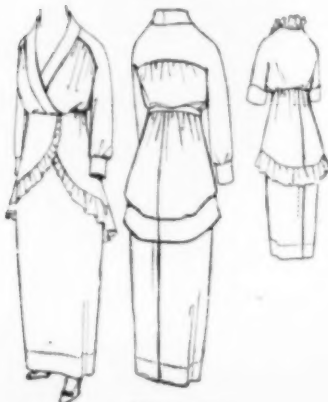
No. 5843, LADIES' SKIRT (15 cents).—This pattern may be obtained in six sizes, twenty-two to thirty-two waist. Size twenty-six calls for three yards and one-half of forty-four-inch material. The costume as illustrated needs five yards and one-half of forty-inch material for size thirty-six. At the lower edge the width of the one-piece lower section of the skirt is one yard and one-half.



5871-5865



5869-5843



5853-5849

No. 5853, LADIES' WAIST (15 cents).—The model is a charming waist of figured silk. The pattern for it cuts in six sizes, thirty-two to forty-two bust. For size thirty-six two yards of forty-four-inch material are required.

No. 5849, LADIES' ONE-PIECE SKIRT (15 cents).—The pattern may be bought in six sizes, twenty-two to thirty-two waist. With the double tunic four yards and three-fourths are required for size twenty-six of forty-four-inch material. The width at the bottom of skirt with inverted pleat is two yards.

No. 5897, LADIES' AND MISSES' COAT (15 cents).—A charming model developed in burnt onion-brown golfine. The pattern may be had in three sizes, small, medium and large. The medium size requires two yards and seven-eighths of forty-four-inch material if the body and sleeves are made in one.

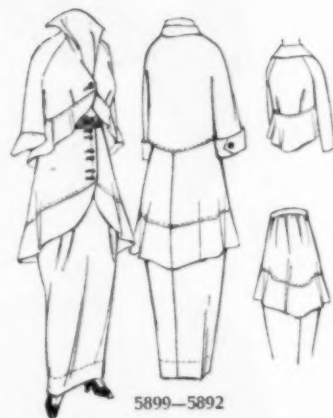
No. 5899, LADIES' ONE-PIECE COAT (15 cents).—The attractive suit which is illustrated is of tan taffeta. The stylish little coat is very attractive for spring and summer wear. The pattern may be had in six sizes, thirty-two to forty-two bust. Size thirty-six requires when made in one piece two yards of forty-four-inch material.

No. 5892, LADIES' SKIRT (15 cents).—This pattern has a one-piece lower section attached to a one- or two-piece yoke foundation. The pattern may be bought in six sizes, twenty-two to thirty-two waist. With the one-piece peplum the skirt requires in size twenty-six three yards and three-fourths of forty-four-inch material. As illustrated, the suit requires in size thirty-six five yards and one-eighth of forty-four-inch material. At the lower edge the skirt measures one yard and three-eighths around.

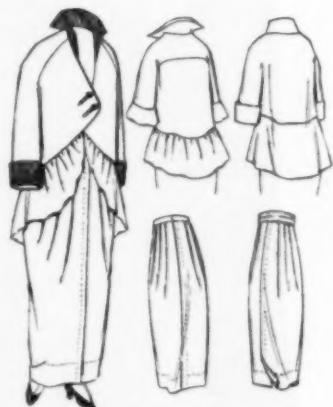
No. 5883, LADIES' WAIST (15 cents).—Gray crêpe is the material used for this frock with collar, belt and buttons of scarlet. This waist pattern may be obtained in six sizes, thirty-two to forty-two bust. Two yards and three-eighths are needed of forty-four-inch material for size thirty-six.

No. 5901, LADIES' SKIRT (15 cents).—The unique pattern for the model is cut in six sizes, twenty-two to thirty-two waist. With a one-piece peplum, size twenty-six requires two yards and three-fourths of forty-four-inch material. To develop the costume as illustrated in size thirty-six needs five yards and one-eighth of thirty-six-inch material. At the lower edge the one-piece lower section of the skirt measures, with the pleat, one yard and three-fourths.

THE marked features of the frocks described above are the rounding collars, which flare well away from the back of the neck. They may be supplemented or duplicated in white organdy, Swiss or fine cotton crêpe, giving a dainty as well as a stylish touch to the costume, whether of silk, cotton, or woolen fabrics.



5899-5892



5897-5865



5883-5901



CORRECT LINES FOR THE SERVICEABLE FROCK

DESIRABLE EFFECTS IN CUT AND FABRICS FOR SEPARATE SKIRTS TO BE WORN WITH A BLOUSE

For other views and descriptions see page 40

PRACTICAL GOWNS FOR DAILY LIVING

NO. 5879, LADIES' WAIST (15 cents).—The ever practical shirt waist has returned to us in another guise. No longer stiff, it is bewitchingly becoming in sheer fabrics and many colors. Silks, voile and sheer linen are the popular fabrics this season. Fancy cottons in delicate shades of pink, blue, green and yellow are smart. The illustration shows a stylish and trim waist especially suited to the traveler. The small illustration gives a different development. This pattern may be obtained in eight sizes, thirty-two to forty-six bust. Two yards of forty-four-inch material are required for size thirty-six.

NO. 5896, LADIES' TWO-PIECE POCKET SKIRT (15 cents).—This unique and exceptionally smart skirt was inspired by a skirt worn by a model in a recent exhibition of a famous French dressmaker's creations. The novel feature is the placing of pockets, which are on either side of the lifted front. This pattern may be obtained in five sizes, twenty-two to thirty waist. Size twenty-six calls for two yards and seven-eighths of forty-four-inch goods. The skirt width is one yard and one-half.

NO. 5889, LADIES' WAIST (15 cents).—The long shoulder-line is extremely smart, and is a pleasing feature of the model illustrated, which is made of Habutai silk.

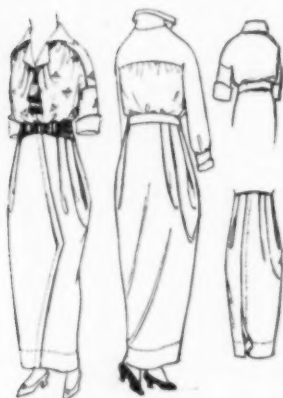
Two styles of back are given with the pattern, one is with a yoke and the other without. The pattern may be had in six sizes, thirty-two to forty-two bust. In order to make size thirty-six, two yards of forty-four-inch material are required.



5879-5896

NO. 5894, LADIES' ONE- OR TWO-PIECE SKIRT (15 cents).—A serviceable material which is unusually favored this spring is serge. The model is made of the finely-twilled French serge. This pattern is obtainable in five sizes, twenty-two to thirty waist. To make the skirt in one piece requires for size twenty-six two yards and seven-eighths of forty-four-inch material. The width at the lower edge is one and one-fourth yards.

NO. 5887, LADIES' SHIRT WAIST (15 cents).—This model has a raglan front, and the back may be plain or with a yoke. The collar and cuffs are of all-over embroidery. The pattern may be had in six sizes, thirty-two to forty-two bust. One yard and three-fourths are required of forty-four-inch material for size thirty-six.



5889-5894

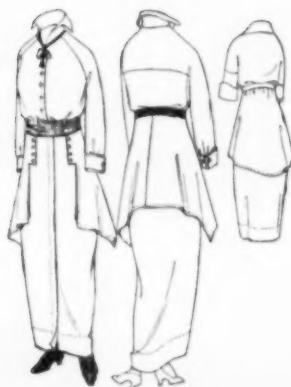
NO. 5888, LADIES' ONE- OR TWO-PIECE SKIRT (15 cents).—A distinctly up-to-date skirt is illustrated whose one or two-piece tunic is most effective. The pattern may be obtained in five sizes, twenty-two to thirty waist. Size twenty-six requires, when the skirt is cut with a seam in the back, four yards of material forty-four inches wide. To make the costume as illustrated requires four yards and five-eighths of forty-inch material and three-eighths yard of thirty-six-inch all-over embroidery. At the bottom the width of this skirt is one and one-half yards.

NO. 5885, LADIES' SHIRT WAIST (15 cents).—The model which served as the illustration for this attractive waist is developed in plain and figured taffeta in a manner distinctly practical. The pattern may be obtained in six sizes, thirty-two to forty-two bust. Size thirty-six requires to make this waist with set-in sleeves one yard and seven-eighths of forty-four-inch material.

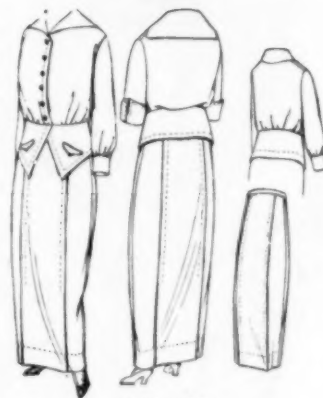
NO. 5721, LADIES' ONE-PIECE SKIRT (15 cents).—This attractive skirt may be dart-fitted or gathered. The pattern is obtainable in six sizes, twenty-two to thirty-two waist. Size twenty-six requires three yards and one-fourth of forty-two-inch material. To make up the costume as illustrated requires two yards and five-eighths of forty-inch material for skirt and back, and two yards and one-eighth for the front, sleeves and flounce. Around the lower edge this skirt measures one yard and one-half.

NO. 5713, LADIES' BEAU BRUMMEL BLOUSE (15 cents).—An unusually smart model for sports at the seaside or mountain resort. The pattern may be obtained in seven sizes, thirty-two to forty-four bust. Two yards and seven-eighths are required of thirty-six-inch material for size thirty-six.

NO. 5265, LADIES' SIX-GORED SKIRT (15 cents).—A practical skirt is shown for sports and other wear. The pattern may be bought in seven sizes, twenty-two to thirty-four waist. Size twenty-six requires four yards of thirty-six-inch material. The width of the skirt around the bottom is two yards and one-eighth.



5887-5888

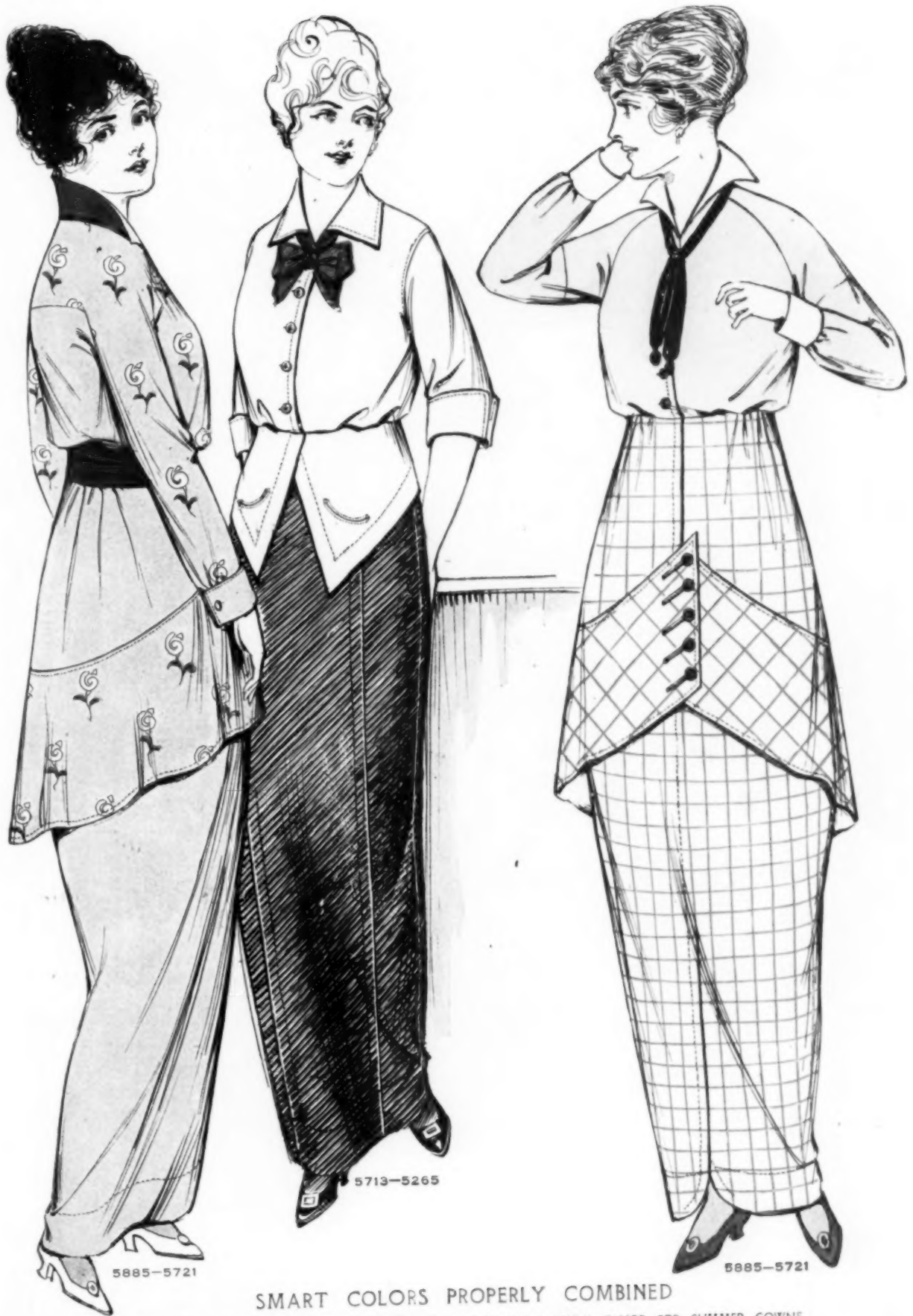


5713-5265



5885-5721

THE materials attractive for the frocks described above are numerous. Taffeta holds first place for afternoon and dance dresses, and comes in charming colors and many variations of stripes, checks and figured designs. Cubist designs vie with the dainty old-fashioned Dolly Varden figures, while changeable moiré taffeta is highly approved. Serge, the reliable standby, together with gabardine and Bedford cord, are the proper fabrics for the spring and summer tailored suits. Any of the varied weaves of cotton crêpe are suitable to develop these models for summer wear. The plain crêpe can be combined successfully with a cotton fabric woven with a heavy honey-comb design. Dark gingham or mohair, striped with color, are also exceedingly smart.



SMART COLORS PROPERLY COMBINED

PLAIN, PLAID, STRIPED AND STAMPED FIGURED FABRICS HOLD EQUAL FAVOR FOR SUMMER GOWNS

For other views and descriptions see opposite page



Serviceable Models for the Stout Woman

Gowns That Are Practical
for a Home Woman's Day



NO. 5277, LADIES' HOUSE DRESS (15 cents).—Striped percale added to the fitness of this design for stout figures. The pattern in eight sizes, from thirty-two to forty-six bust, requires, size forty-four, four and a half yards forty-four-inch material. The five-gored skirt is two and an eighth yards wide.

NO. 5799, LADIES' DRESS (15 cents).—A printed voile and a linen are pictured in the developments above. This, however, is a most serviceable model for which the new stamped cotton crêpes are equally suitable. The pattern cuts in eight sizes, from thirty-two to forty-six bust, requiring, size forty-four, eight yards of thirty-six-inch goods. Around the hem the three-piece skirt measures two yards.

NO. 5765, LADIES' SHIRT WAIST (15 cents).—Nothing becomes the mature woman better than a strictly tailored blouse. Here is a model suitable for linen, crêpe, or silk. The pattern comes in eight sizes, from thirty-two to forty-six bust. Size forty-four takes two and a half yards forty-four-inch material.

NO. 5367, LADIES' FIVE-GORED SKIRT (15 cents).—A pleated section adds to the beauty of this skirt of gabardine. Either old-time serge, or poplin, or striped mohair, or gingham, would be excellent for this skirt, according to usage required. The pattern in seven sizes, from twenty-two to thirty-four waist, requires, size thirty-two, three and a half yards forty-four-inch goods, and is two yards and an eighth at hem.



FOR THE LAST DAYS OF SCHOOL

The Final Note is a Sash of Color
and a Touch of Embroidery

NO. 5306, MISSES' DRESS (15 cents).—Drapery appears all-popular in light frocks for summer. Here soft folds tucked under a panel effect the new silhouette. Pongee and ecru lace are pictured with sash of printed silk. The pattern is in five sizes, from fourteen to eighteen years. Size sixteen requires four yards and a quarter of thirty-six-inch goods. The four-gored skirt measures one and five-eighth yards at hem.

No. 5818, MISSES' DRESS (15 cents).—Simplicity is the reigning mode for a girl in her teens and her elder sisters, too. The only trimming of this matelassé model is net. The small views show an attractive pannier effect. The pattern cuts in six sizes, from thirteen to eighteen years, size fifteen requiring three and three-eighth yards of forty-four-inch material. The three-piece skirt is one and one-half yards wide.

No. 5884, GIRL'S DRESS (15 cents).—Two style features, a raglan sleeve and double skirt, are combined in this dressy frock of shadow lace and flouncing. A crêpe development is shown in the small views. The pattern, in five sizes, from six to fourteen years, requires, size eight, one and one-eighth yards forty-inch material, with two and an eighth yards fifteen-inch, and one and five-eighth yards seven-inch flouncing.

On many of these little frocks a little hand embroidery will be an addition. With the help of a McCall Transfer Design, price 10 cents, this may be easily accomplished in spare moments.



5306

5818



5884



5884



5886

5876

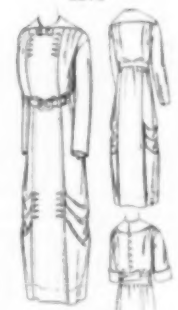
Transfer Designs Nos. 159 and 294



5886

5876

No. 5886, GIRL'S DRESS (15 cents).—The unusual style and hand-embroidery make this inexpensive linen frock dressy enough for weekday afternoons or Sunday. Transfer Design No. 159 was used for sprays, and No. 294 for scallops. The pattern comes in five sizes, from six to fourteen years. Size eight takes three and an eighth yards thirty-six-inch goods, with kimono sleeve.



5886

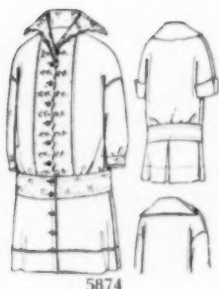
No. 5876, GIRL'S DRESS (15 cents).—The vogue of flouncings brings many a pretty new design, made with straight edges. The frock above displays the beauty of a batiste embroidered flouncing, toned with sash of silk. The smaller views show a development of this pattern in figured voile for less dressy occasions than the charming frock described above. The long shoulder line of the raglan sleeves is very stylish. The pattern is cut in five sizes, six to fourteen years, the eight-year size requiring four yards of seventeen-inch flouncing.



5876

THE CHILDREN'S WARDROBE

Little Frocks Mirror Fashion's Tendencies
In Color Combinations with Simplified Lines



5874

NO. 5874, GIRL'S DRESS (15 cents).—The smart vestee, first favorite in older realms, is a new-found fashion for the small daughter. Here it appears in a graceful frock of green ratine. The pattern cuts in five sizes, from six to fourteen years. Size eight requires two and seven-eighths yards of thirty-six-inch material.



5850

Transfer Design No. 318

NO. 5850, CHILD'S DRESS (10 cents).—The charm of the French frock is pictured below in a model of flouncing and batiste. The placing of the low sash is effective. The small views show a linen development hand-embroidered after Transfer Design No. 318. The pattern is in four sizes, from two to eight years; size six needs two and a quarter yards of goods thirty-six inches in width.

NO. 5846, GIRL'S DRESS (15 cents).—For general wear chambray or rep are excellent to use in the making of the model illustrated. The pattern cuts in five sizes, from six to fourteen years. Size eight requires three yards and seven-eighths of thirty-six-inch goods.



5846

NO. 5870, CHILD'S ROMPERS (10 cents).—A coarse linen embroidered after Transfer Design No. 318 is pictured in this practical little garment. The pattern, in four sizes, from one to six years, takes one and five-eighths yards of thirty-six-inch goods for size two.



5870

NO. 5854, GIRL'S DRESS WITH BLOOMERS (15 cents).—This natty frock of striped percale offers many possibilities to the busy mother. The pattern cuts in five sizes, from six to thirteen years. The eight-year size requires four yards of material which is thirty-six inches in width.



5854

5850

5874

Transfer Design No. 318

5870

5846

5846



NO. 5852, CHILD'S DRESS (15 cents).—Mistress Mary's Sunday best this summer flaunts the quaint charm of printed crêpe. The roses stand at fixed intervals, bright color splashes on the white fabric. The sheer lace yoke, soft pleats and odd simulated closing are worthy of special note. The crowning touch, however, is the deep, crushed girdle of Nellrose silk, the shade of the rose motifs and buttons. The pattern, which comes in five sizes, from two to ten years, requires three and three-quarter yards of thirty-six-inch material for size eight.

No. 5862, CHILD'S DRESS (15 cents).—Whisperings from fashion's foreign shores bring news of a raglan sleeve. Not the old tight raglan we used to know, but a new loose sleeve, first cousin to the kimono. The advantages of this mode are obvious in the frock above of flouncing, which is a most attractive material for the little girl's summer frock, and is unusually easy to make after this pattern, a feature which appeals to a busy mother. Other summer fabrics, such as mull, lawn, organdy and marquisette, are equally suitable. The pattern cuts in four sizes, from two to eight years. Size six requires one yard of thirty-six-inch goods, with two and three-eighths yards of fifteen-inch flouncing.

PLAID gingham, wide-ribbed piqué, rep, cotton éponge, lawn combined with gingham, heavy linen braided or embroidered, and cotton crêpe are the approved fabrics for the small child's dress. Crinkly crêpe in white, shrunk before making, is worn with a low sash of black velvet closing with a flat bow in front. The voile collar is embroidered in old rose or old blue.

No. 5866, LITTLE BOY'S DRESS WITH BLOOMERS (15 cents).—This model, when made in chambray, is cool and comfortable, but, withal, distinctly boyish cut severely plain. Transfer Design No. 448 furnished the decoration shown in small view. The pattern is in five sizes, from six months to four years. Size two requires two and a half yards of thirty-six-inch material.

No. 5868, BOY'S BALKAN OR RUSSIAN SUIT (15 cents).—The raglan sleeve and dropped waistline are features not to be overlooked in this sturdy style. Linen was employed in its development. The pattern cuts in four sizes, from two to eight years. For size six, the Balkan suit requires two and seven-eighths yards of thirty-six-inch goods.

No. 5844, CHILD'S DRESS (15 cents).—After all is said and done, the best frock for general wear is the one with box-pleat closing, kilted skirt and linen collar. Plaid gingham, striped percale, are all suitable materials for the making of this trim little dress, whose linen collar and belt lend a tailored finish. A pattern, in four sizes, from four to ten years, is provided for the agarie model pictured. Size eight takes two and seven-eighths yards of material which is forty inches in width.



FOR THE DAUGHTERS OF THE HOUSE

A Combination of Fabrics In Simple Models That Show the Latest Line



NO interest of the home is paramount to daughter's summer outfit. Her frocks must show the latest styles and the approved fabrics. Crêpes are universally favored in white and in white with colored designs stamped or embroidered. These are suitable for day and evening wear, while fine, plain white net, used with imitation filet lace, having the edges of the net finished with a picot edge, makes the most youthful and adorable dance frocks.

One feature in the summer girl's wardrobe will be the colored belts of all varieties. Sashes of Roman striped ribbon, colored and black velvet ribbon, closing with a flat bow in front, are equally as popular as the belts of colored suede.

The separate coats are cut full at the hips with pleats and belts that suggest the school-boy's Mackinaw coats. These are seen in colors, and usually in the wide-ribbed weave of a new soft fabric. The standby, black and white shepherd's plaid, is also suitable to the separate coat, while wool éponge is another material popular for its development. In almost every instance fancy bone buttons are used for the closings.

NO. 5897, LADIES' AND MISSES' COAT. (15 cents).—A return to the styles of 1830 brings the flare coat with full ruffle, just the style for warm-weather wraps of silk. This pattern cuts in three sizes, small, medium and large. With raglan sleeve, small size requires three yards of forty-four-inch material.

No. 5882, MISSES' DRESS (15 cents).—Here is a crêpe model, with one-piece waist and skirt, that Mistress Mary might make. The pattern is in five sizes, from fourteen to eighteen years. Size sixteen requires three and three-eighths yards of forty-four-inch goods, and measures one and three-eighths yards at hem.

No. 5856, MISSES' DRESS (15 cents).—Net, flouncing and satin combine in this frock for the dance. The pattern comes in five sizes, from fourteen to twenty years. For the entire dress size sixteen needs four yards and three-eighths forty-four-inch goods. The one-piece lower section is one and one-half yards wide.

For all small views and descriptions of 5878 and 5872 see page opposite



5897



5882



5878



5872



5856

NO. 5878, MISSES' DRESS (15 cents).—Pictured on page 46 is a cotton éponge model, as natty a coat-blouse style as ever graced Fifth Avenue. The pattern may be had in five sizes, from fourteen to eighteen years. Size sixteen requires for the entire dress three and three-quarter yards of forty-four-inch material. The one-piece skirt is one and five-eighth yards wide.

No. 5872, MISSES' DRESS (15 cents).—Flounces are the newest fancy fashion offers. A charming example of this mode is the mull model on the page opposite. The pattern cuts in five sizes, from fourteen to eighteen years. Size sixteen takes three and five-eighth yards of forty-four-inch goods. The skirt, one or two-piece, measures one and three-eighth yards at hem.

No. 5864, MISSES' MIDDY OR BALKAN DRESS (15 cents).—This linen model for sports wear, cut with raglan sleeve, gives full swing to the arms. The pattern comes in five sizes, from thirteen to twenty years. Middy dress, size sixteen, requires four and three-eighth yards forty-four-inch goods. The skirt, with one-piece upper and lower sections, is one and three-eighth yards wide.

No. 5890, MISSES' AND GIRLS' CO-ED OR BALKAN BLOUSE (10 cents).—Linen, madras and wash silk are much used for summer blouses. The new Balkan shows band collar and raglan sleeve. In the small views a cuff effect is featured. The pattern is in eight sizes; from six to twenty years. Balkan blouse, size sixteen, needs two and a quarter yards of forty-four-inch material.

No. 5882, MISSES' TWO OR THREE-PIECE SKIRT (15 cents).—A plain, long-lined model is preferable to pleats and drapery in a skirt for rough-and-ready wear. The pattern for the serge model illustrated cuts in six sizes, from thirteen to eighteen years. The fifteen size requires two yards of forty-four-inch material, and measures one and five-eighth yards at lower edge.

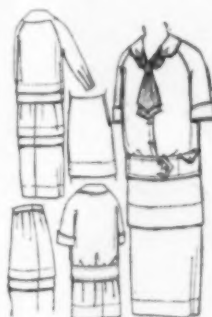
No. 5860, MISSES' ONE-PIECE WAIST (10 cents).—The simplicity of construction does not mar the beauty of this blouse. Crêpe de Chine was used in its development. Mull, batiste, cotton crêpe and voile are other seasonable fabrics suitable. The pattern is made in four sizes, from fourteen to twenty years. For size sixteen one and one-half yards are needed of forty-four-inch goods.

No. 5848, MISSES' ONE-PIECE SKIRT (15 cents).—Four soft pleats front and back give this plain skirt of faille de lain the bouffant silhouette so popular. The pattern may be obtained in four sizes, from fourteen to twenty years. It requires two and a half yards of forty-four-inch goods for size sixteen. Around the lower edge measures one and a quarter yards.

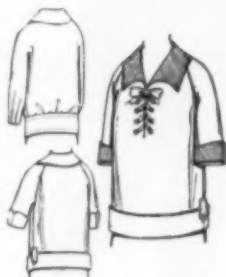
SUITABILITY is the key to being well dressed. There is no time in one's life when the lack of this quality may be felt more keenly than by the young girl. In preparing her summer wardrobe, take into consideration whether she is to spend her vacation at home, at the seashore, or visiting. In this way, useless expenditure is avoided. If she is to spend a part of her time at some hotel, she will need afternoon and evening frocks which would be a useless addition to the clothes of a girl who will spend her summer camping in the Maine woods, or in Rocky Mountain wilds where comfortable, serviceable waists, firm skirts and stout shoes are the practical requirements.



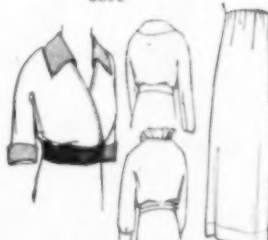
5864

5890
5082

5864



5890



5860

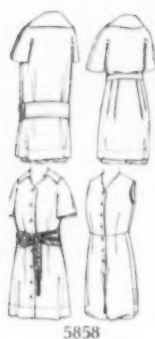


5082

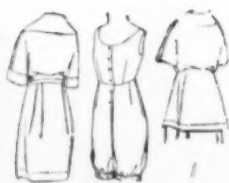


5848

5860
5848



5858



5851

Her Vacation Outfit

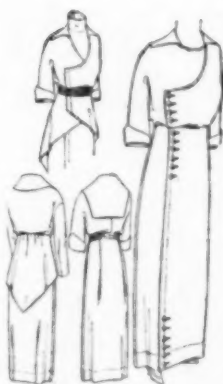
Modern Modes Demand the Correct
Line for Every Usable Garment

NO. 5851, LADIES' BATHING SUIT (15 cents).—Suits for the surf closely follow ultra-smart fashions. The coat-blouse style of striped and plain taffeta pictured and the maroon mohair model were both made from this pattern, which comes in six sizes, from thirty-two to forty-two bust. Of one material size thirty-six requires five and an eighth yards forty-four inches wide.

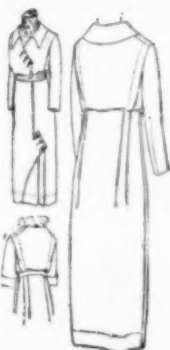
No. 5858, MISSES' BATHING SUIT (15 cents).—For the young girl and small woman two practical styles are offered in this pattern, which may be had in five sizes, from thirteen to twenty years, requiring four yards of fifty-inch goods for size sixteen.

No. 5471, LADIES' DRESS (15 cents).—Eyelet embroidery and linen combine with trimming of cotton duvetyne and lace in the model above. The pattern in seven sizes, from thirty-two to forty-four bust, requires size thirty-six of thirty-six-inch material for skirt two and five-eighths and for waist and peplum two and a half yards. The three-piece skirt is one and three-quarter yards wide.

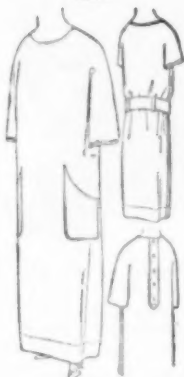
(For description of 5699 and small views of 5699 and 5471 see opposite page)



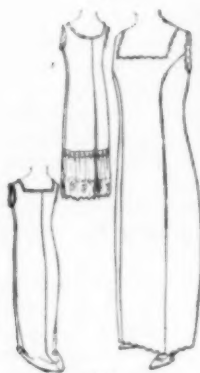
5471



5699



5550

5859
Transfer Design No. 3235900
Transfer Designs Nos. 318 and 448

No. 5699, LADIES' DRESS (15 cents).—The white ratine frock on page 48 has the color contrast fashion demands. The pattern cuts in eight sizes, from thirty-two to forty-six bust. Size thirty-six requires five and an eighth yards forty-four-inch goods. The three-piece skirt is one and five-eighth yards wide.

No. 5550, LADIES' AND MISSES' ONE-PIECE APRON DRESS (10 cents).—A practical model for early morning hours, made of percale, gingham, chambray, or seersucker. The pattern may be had in three sizes, small, medium and large. For the medium size, four and three-quarter yards of material are required when it measures the usual thirty-six inches in width.

No. 5710, LADIES' AND MISSES' ENVELOPE CHEMISE (10 cents).—Transfer Design No. 540 was used for the butterfly motifs and No. 294 for the scalloped edge on this model of dainty batiste. The pattern comes in three sizes, small, medium and large. The medium size requires two and a quarter yards of thirty-six-inch goods.

No. 5845, LADIES' AND MISSES' NIGHTGOWN (15 cents).—Embroidery wrought from Transfer No. 173 glorifies the model of linen above. For feather-stitching shown in small views use Transfer Design No. 448. The pattern, in seven sizes, from thirty-two to forty-four bust, requires, size thirty-six, four and a quarter yards thirty-six-inch material.

No. 5859, LADIES' FIVE-GORED PRINCESS SLIP (15 cents).—Here is the last word in lingerie, a lawn slip embroidered after Transfer Designs No. 458 and No. 597. The small views show embroidered scallops, Transfer Design No. 323. The pattern, in seven sizes, from thirty-two to forty-four, requires, sizes thirty-six, four and seven-eighth yards thirty-six-inch goods. Width two and an eighth yards.

THE sheer blouse has had a strong effect upon the treatment of the corset-cover and has been the means of developing a combination of drawers and underwaist which has the top of the garment made of, or supplemented with, striped or colored linen so that the faint color shows through.



5900



5710



5591



5880

5845
Transfer Design No. 4485710
Transfer Designs Nos. 294 and 5405845
Transfer Design No. 1735859
Transfer Designs Nos. 458 and 5975880-5591
Transfer Designs Nos. 439 and 499

No. 5880, LADIES' AND MISSES' CORSET-COVER (10 cents).—For the new shadow laces and dainty embroidered flouncings, this pretty surplice model has lately been devised. The small views show a short sleeve, a welcome to those who wear the dress shield. The pattern is made in seven sizes, from thirty-two to forty-four bust, the thirty-six size requiring two and an eighth yards of seventeen-inch flouncing.

No. 5591, LADIES' TWO-PIECE PETTICOAT (15 cents).—A border, Transfer Design No. 439 and scallops No. 499 embroidered around the hem serve as ornamentation in place of a flounce. Muslin, linen, or silk is suited to the development. The pattern comes in six sizes, from twenty-two to thirty-two waist. Size twenty-six needs two and three-quarter yards of thirty-six-inch goods, and is one and three-quarter yards wide.

No. 5900, CHILD'S SACQUE (10 cents).—An interesting addition to the small wardrobe is this sacque made for chilly mornings or to slip on under a coat. In one view a cashmere model is scalloped after Transfer Design No. 318, in the other feather-stitching, Transfer Design No. 448 made pretty adornment. The pattern in six sizes, from six months to eight years, requires, size two, one yard of forty-four-inch goods.

PRACTICAL USES FOR EMBROIDERY

Designs for Hats, Gowns, and Lingerie

By HELEN THOMAS

WHETHER you are a prospective June bride or bridesmaid, or just the average American maid or matron, fond of pretty things to wear, certain it is that you are busily engaged at the present moment getting your summer clothes in satisfactory order.

You will need, of course, a pretty batiste or linen skirt to wear with the filmy blouse of summer. If you will get your material now, you will have plenty of time to make it elaborate with embroidery. Choose a fine batiste, linen, or voile, and an embroidery design that is adapted to punched work. A most effective design has a succession of punched-work circles surrounded by wreaths and trailing vines (Transfer Design No. 597). Embroidered upon the front of a skirt, it makes an exquisite decoration and simply transforms a garment which has cost you only a very small sum. Satin-stitch, outlining, and eyelets can be used to develop effectively the wreaths and sprays, the leaves being done in satin-stitch, the little circles in eyelets, and the stems and vines in outlining; or French knots may be used instead of punched work, and will be found very effective. If you should wish to use this pretty design to embroider a white dress, choose white thread; but on a natural-colored linen, imitation punched work in Delit



CORSET-COVER IN SATIN-STITCH,
EYELETS AND LAZY-DAISIES
Transfer Design No. 595

blue would be effective. For imitation punched work, cover your oval from side to side with straight stitches, just as far apart as your lines of punched-work dots. Then, starting at the upper end of the oval, darn across these stitches to the lower end of oval, weaving the thread in and out as in darning a stocking, being sure that your threads are no closer together than the lines of dots. A tiny cross-stitch at each corner of the little imitation punched-work squares will hold the thread firm and smooth.

Directions for punched-work embroidery are given on the opposite page of this issue of the magazine; it is a simple form of embroidery and most effective. Be careful not to pull your thread too tight on sheer material, or your work will be puckered and uneven. The Filipinos add the most bewitching touches to their punched work by embroidering dainty lazy-daisies here and there right across the punched work itself. Sometimes they insert an initial, first heavily padded, which stands out in bold relief. Whenever you have an opportunity to examine any Filipino work, be sure to do so, for you will get from it many ideas which you can put to effective use, and, besides, their exquisite



TWO VIEWS OF LINGERIE
HAT EMBROIDERED IN
TRANSFER DESIGN
NO. 593

needlework will inspire you to even greater care and daintiness in your own product of the embroidery needle.

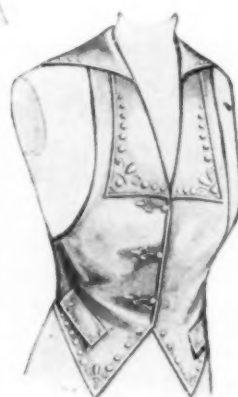
A lingerie waist which, worn with this skirt, will give almost the effect of a smart one-piece gown is of fine batiste, linen, or voile, with an elaborate punched-work design which extends from the neck to below the bust, in three large wreath-encircled ovals connected by graceful

sprays (Transfer Design No. 596). The sleeves have turnover cuffs with a bit of the same punched-work design embroidered on them. The connecting scrolls and leaves may be in satin-stitch, the flowers being de-



veloped in either satin-stitch or medieval embroidery.

A most simple waist thus embellished with embroidery becomes elaborate enough to fill a very important place in one's wardrobe, and, worn with a pretty linen or pongee skirt, is quite smart enough for informal calls or for afternoon veranda gatherings of your girl friends, where conventionalities are not so strictly observed as when men are invited to be present.



A CHARMING DESIGN FOR
VEST AND COLLAR
(SEE ALSO PAGE 52)
Transfer Design No. 598

To complete your toilette, you need a pretty lingerie hat.

Venetian ladder work is an effective stitch to use here. A pretty hat has a brim with four points, front, back, and sides, wired to hold their shape. The embroidery on the crown is in one large circle following its shape, while the brim is both embroidered and lace-edged (Transfer Pattern No. 593). All-white embroidery produces perhaps the prettiest effect; but for those who prefer, the embroidery thread may match the ribbon band, or the embroidery may be white and the hat itself pink, pale blue, lavender—whatever color matches one's gown.

No article of one's wardrobe is quite so inexpensive as one of these lingerie hats, and if you want to be very smart indeed, you may have one to match each lingerie or linen gown you possess. If you should choose to use linen for your hat, the edge will be pretty done in buttonholed scallops. On such a hat, a band of some other colored linen, with tiny clusters of embroidered flowers in the color of the hat, add a smart touch. For instance, a pale blue linen hat could have a white linen band with tiny bunches of blue forget-me-nots or with scattered scrolls in Venetian ladder-



PUNCHED-WORK DESIGN
LADIES' SKIRT 5577
Transfer Design No. 597

(Concluded on page 52)

MAKING PLAIN CLOTHES PRETTY

Simple Lessons in Embroidery Number 6

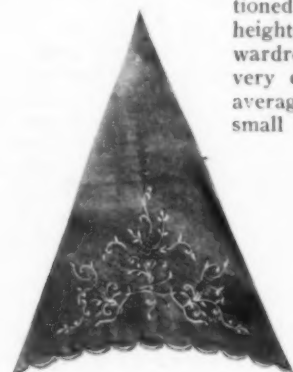
By GENEVIEVE STERLING

THE girl who has only a limited sum of money to spend for her clothes, but who is clever with her embroidery-needle, can have quite as extensive a wardrobe and make fully as good an appearance as the girl with a well-filled purse who cannot add to her gowns any of the smart little touches which give them what we call "an air", and which mean most decidedly high prices, if they must come to us from the shops.

A pretty white linen parasol to carry with a summer frock, a dainty princess slip embellished with hand-embroidery; the addition to tunic, blouse, collar, negligée, of a band of appliqué embroidery—any one of

these mentioned will very greatly indeed heighten the charm of a summer wardrobe, and yet all can be made very easily by any girl with even average skill with her needle and a small amount of time.

Suppose we take for our embroidery lesson this month a dainty embroidery apron (No. 10394), with a pocket to hold your needle-work. In the course of our embroidery lessons we have now learned to do outlining, French knots, satin-stitch, French appliqué, seed-stitch, eyelets, stem-stitch, padding, chain stitch, buttonholing, coronation rose embroidery,



ONE SECTION OF LINEN PARASOL COVER, NO. 10391

and the lazy-daisy stitch. Let us add to the list by choosing a design this month to be worked in the effective punched work, which is so popular. A graceful water-lily, with spreading leaves, will develop beautifully in this stitch, combined with satin-stitch. Cut your apron, then the pocket, which extends clear across the bottom of the apron. Buttonhole-upper scalloped edge of the pocket, and then, basting edge of apron and pocket together, buttonhole all around apron.

You can convert this convenient little apron into a bag by tucking its upper half into the pocket and pulling the ribbon drawstring, which runs through eyelets half an inch from the edge of the pocket, and around the back of the apron. It is mighty convenient to keep your materials safe and clean, or to carry your work in when you go a-visiting.

To start the punched work, securely tie your thread to the eye of a coarse punched-work needle. From the underside of your material insert your needle through the first punched-work dot on the upper left-hand corner of the design. Pull your thread



BANDING DESIGN IN FRENCH APPLIQUE NO. 10392



DESIGN FOR PRINCESS SLIP NO. 10395
CUT BY McCALL PATTERN FOR
LADIES' PRINCESS SLIP, NO. 5859

through the material until within two or three inches of end, insert the needle in the first dot on the second row down, and knot your thread securely on the back of your material. Your thread is thus securely fastened both to the needle and to your material. To proceed with the work, take a stitch on the back of the material over to the second dot on the first line. Pull your thread through, and insert your needle down into the second dot on the second row. In completing the first two rows, turn your material upside down and insert your needle in the third row, working back into the second row. In this manner, you can see, you add one new line of the punched work every

time that you turn your material. When you have completed the last row of punched work, turn your material sideways and proceed with your work as before; first, working the first and second rows together; turning your material upside down and working the second and third rows, and so on. Some prefer completely to finish one line at a time, but it makes no difference in the appearance of your work. To fasten your thread off, take a few running stitches on the back of the material, as usual.

Always commence

your punched work in exactly the same way, knotting your thread to the needle first, and then on the back of the material. When your material is very heavy, go twice into each hole or dot. This will give a more open appearance to your work. In doing punched work, pull your thread tightly and evenly. You will find it much easier to do this work if you will fasten your material in an embroidery hoop.

The petals of the lily should be slightly padded, and then worked in the satin-stitch. Outline the leaves except the turned-over edges, which should be slightly padded and worked in the satin-stitch. The centers of the leaves are filled with a fine running stitch, or with coarse seeding.

This conventionalized lily design may be very artistically applied on various things, table-runners, lingerie pillow tops, as a border for a table-cover, or, where the lily alone is used, as a handsome border for a portière. Your color scheme should harmonize with your background material. Soft shades of reds and browns on a

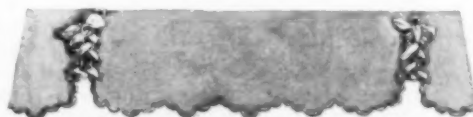
(Continued on page 52)



EMBROIDERY APRON CONVERTED INTO A BAG, NO. 10394



A DAINY APRON WITH A POCKET TO HOLD SEWING OR EMBROIDERY, NO. 10394



BOTTOM OF PRINCESS SLIP, NO. 10395



"Yes; serve Campbell's Tomato Soup"

"Prepare it as a Cream-of-tomato, please."

And this is done as easily as said; and almost as quickly. Simply heat the contents of the can and an equal quantity of milk separately. Bring them to the boiling-point, but do not let them boil. And when ready to serve take them from over the fire and *pour the hot soup into the hot milk*—this prevents curdling.

The whole process doesn't require over three minutes. And you have as fine a cream-of-tomato soup as you ever tasted.

You ought to enjoy this palatable and nourishing soup two or three times a week at least. Why not have it for dinner today?

21 kinds 10c a can



Campbell's SOUPS

Look for the red-and-white label

PRACTICAL USES FOR EMBROIDERY

(Continued from page 50)

work, done in blue. Don't forget, however, that white is much the prettiest to wear for summer, and that the sheerest of materials gives the greatest suggestion of coolness and daintiness.

You can add one of the smart vests or waistcoats to your wardrobe in silk, linen, cloth, or piqué, at very little cost. The colors in the suit or gown with which you are to wear it should, of course, determine what are the colors to be used in its embroidering. A simple design (Transfer Design No. 598) has bands of tiny satin-stitch circles with fleur-de-lis corners, and simulated buttonholes in fleur-de-lis design. Three shades of either orange, Delft blue, or grass green are decorative in effect.

In these days of filmy materials, almost every pretty gown reveals one's lingerie. Therefore, it behooves us to see that it is always exquisitely dainty. A corset-cover which is pretty enough to wear with even the thinnest of gowns is of handkerchief linen or fine lawn. Embroidered around its entire neck are lazy-daisies with satin-stitch leaves, with eyelets through which ribbon is run to tie to shape (Transfer Design No. 595). A scalloped buttonholed edge, buttonholed shoulder-straps with eyelets for ribbon, and a belt of ribbon run through eyelets, add the finishing touch. The design is equally good for a nightgown or chemise top, and if, with your mind on your "bride's chest", you want to make one complete suit of underwear in the same design, the pattern can be cut apart and applied on the skirt of your combination, or the top and bottom of a princess slip.

A more simple way to finish daintily a nightgown, combination, chemise, or princess slip, is to embroider the edges with scallops, and a row of eyelets for your ribbon (Transfer Design No. 594).

Some of the exquisite French underwear has but little more decoration than

a buttonholed edge, its beauty lying in the perfection of the needlework and in the quality of the material chosen. It has the advantage of laundering well.

Too much lace upon undergarments for utility wear is not practical, but good embroidery will stand the test of tub and flat-irons, and there is nothing which so suggests refinement in the wearer as dainty lingerie. The very attractive punched-work embroidery design which is

shown developed on an outer skirt on page 50 (Transfer Design 597) would be equally effective for the front of a princess slip; or the waist design (Transfer Pattern No. 596) could be used below the décolleté neck of the slip, with the bottom of the slip finished simply in buttonholed scallops.

A pretty combination could be developed by using the embroidery design shown on the corset-cover on page 50 (Transfer Design No. 595); and, indeed, this effective lazy-daisy design is smart enough for any of your pretty summer frocks.

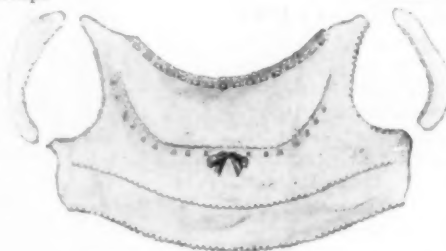
Developed in Delft blue or two shades of orange on a white frock, for the edge of the tunic, sleeves, and neck, the effect would be strikingly attractive. There are very few embroidery designs which cannot be put to innumerable uses; this one lends itself to many.



FOR THE SUMMER BLOUSE
McCALL PATTERN FOR LADIES'
WAIST NO. 5817
Transfer Design No. 596



BACK OF COLLAR
(SEE PAGE 50)
Transfer Design No. 596



SCALLOPED EDGE AND EYELETS FOR NECK,
ARMHOLES, OR SLEEVES OF NIGHTGOWN,
CORSET-COVER OR CHEMISE
Transfer Design No. 594

Editor's Note.—A McCall Kaumagraph pattern of any of these designs for 10 cents at any McCall pattern agency, or postpaid from The McCall Company, New York City. These are not supplied stamped on material. Miss

Thomas will gladly answer inquiries, if stamped envelope is enclosed. McCall's Book of Embroidery and Needlework gives directions and illustrations for popular stitches. It shows the latest ideas for embroidering women's and children's clothes, with over five hundred transfer designs. Price, in United States, 15 cents; by mail, 20 cents; in Canada, 20 cents; by mail, 25 cents; one transfer pattern free.

MAKING PLAIN CLOTHES PRETTY

(Continued from page 51)

green, or greens and red with a sepia background are two good combinations.

(This embroidery apron, No. 10394, stamped on fine lawn, 25 cents; on white linen, 65 cents, or free for three 50-cent subscriptions. Eight skeins cotton for working, two sizes, 20 cents extra.)

A very attractive waist can be developed by taking a plain waist pattern and embroidering with lazy daisies (No. 10393), in semi-bolero effect, front and back. Such a design is pretty, developed in Delft blue petals with black French knot centers; or in two shades of orange. When finishing the seams of a dainty hand-embroidered waist, you will find it adds considerably to its exquisiteness to use French beading, or, as it is called, *entre deux*, to put them together.

This daisy design is equally effective on the edge of summer frocks, as a border for a shoulder scarf, applied on collars and cuffs, or for petticoat flouncing.

(This kimono waist, No. 10393, stamped front and back on 1½ yards of 45-inch batiste, 65 cents. Eight skeins of Delft blue cotton floss, 2 skeins of black cotton, 25 cents extra. Waist and embroidery materials free for three 50-cent subscriptions.

The waist shown in illustration is made from McCall's Pattern for Ladies' Waist, No. 5817; price, 15 cents.)

Princess slips are a great boon to the summer girl, and, indeed, to everybody who wears cool, transparent dresses. Any of us can own a most dainty one with very little expenditure of time or money. A very smart design has across the bust a wreath with the wearer's initial in the center, and sprays trailing off to either side. The neck and armholes are buttonholed in scallops, as is the bottom of the slip, which is slit at the side seams and laced with ribbon. You will find this wreath design may be transformed into

many attractive and pleasing decorations for towel ends, runners or dresser-scarfs.

(Princess slip, No. 10395, stamped on three yards of thirty-nine-inch nainsook, 85 cents. Twelve skeins cotton for working, 25 cents extra. Slip and embroidery cotton free for five 50-cent subscriptions.

The princess slip shown in the illustration is made from McCall's Pattern for Ladies' Princess Slip, No. 5858, the price of which is 15 cents.)

A pretty embroidered parasol cover (No. 15391) will cost you very little, and can be stretched over the frame of last year's outworn parasol. If you do not care to do the covering yourself, the umbrella department of any store will attend to it for you. Embroider each parasol

section separately, sew together, and then buttonhole the scalloped edge. Eyelets are the most effective form of embroidery for this purpose. On white linen, use the same color for the embroidery.

(This parasol cover, No. 10391, in eight panels, stamped on white linen, \$4.25, or free for five 50-cent subscriptions. Thirty-four skeins of embroidery cotton, 65 cents extra.)

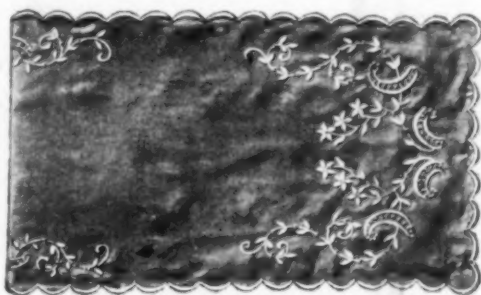
The French appliqué trimming is immensely popular, now, for

waists, collar-sets, dresses and very dainty underwear; also the most charming bedroom accessories can be made with it. (See April McCall's for lesson on French appliqué.) The pattern is stamped on a band of the sheerest of lawn or fine handkerchief linen, and this is basted to the foundation on which the appliqué band is to be used. It may be a net collar, or even a net blouse; it may be the edge of tunic or sleeves of a dainty lingerie gown; it may be the open fronts of a bride's negligée; it may be the edge of a boudoir cap. The embroidery is done through the band itself and the founda-

(Concluded on page 91)



A DESIGN IN LAZY-DAISY EMBROIDERY NO. 10393, WHICH IS DUPLICATED ON BACK OF WAIST. WAIST CUT BY McCALL PATTERN FOR LADIES' WAIST NO. 5817



HALF SECTION OF LINEN DRESSER- OR SIDEBBOARD-SCARF, NO. 10390



"Play Ball"

To do it effectively—in sport, business or any other game of life—one needs a vigorous body controlled by a clear brain.

Food plays a big part

Many play a losing game because their food doesn't contain the elements necessary to build up strong bodies and healthy brains.

Most white flour foods are lacking in these elements—the vital mineral salts so necessary for mental and physical balance.

Grape-Nuts

FOOD

admirably supplies this lack.

Made of choice whole wheat and malted barley, Grape-Nuts retains the mineral salts and other nutritive values in just the right proportion, as grown in the grain. It is an ideal food for winners in any game.

Grape-Nuts comes in tightly sealed packages—perfectly baked and ready to eat with cream or good milk. Fresh, crisp and delicious!

"There's a Reason" for

Grape-Nuts

Sold by Grocers

—everywhere.



**Is your
Baby's
Milk
Clean?**

THE United States Government has examined the country's dairies, and says that in each 100 only 8 are clean.

Yet from the other ninety-two, kept as you would not keep your back yard, may come the milk you put into the stomach of your delicate little baby.

How can you, who are so careful of all other things, take so great a risk? How can you take the chance of giving it sickness—even consumption in its milk bottle?

If baby cannot have mother's milk give it that which is nearest to mother's milk.

Nestlé's Food

best meets baby's needs. It's safe because it needs only water to prepare it, and because it's made in the most careful way that Doctors and Scientists have devised. It comes to you in an air-tight can, so no germs can reach it.

NESTLÉ'S is made from the milk of healthy cows, kept in sanitary dairies. All the harmful, heavy parts of milk have been modified so that the curd is soft and fleecy as in mother's milk. Then other food elements your baby needs, and that are not in cow's milk, are added—all in just the right proportions.

But three generations of healthy, happy babies are the best proof that NESTLÉ'S is the nearest thing to mother's milk.

Send the coupon. It will bring you, free, a box of NESTLÉ'S FOOD (enough for 12 feedings) and a Book by Specialists, filled with things you should know about the care of babies.



NESTLÉ'S FOOD COMPANY,
78 Chambers Street, New York.

Please send me, FREE, your book and trial package.

Name

Address

PLANTING SEEDS AND RAISING DOLLARS

By A WOMAN WHO HAS TRIED IT

A BEAUTIFUL bouquet of cosmos upon the cashier's desk in a lunch-room brought an inquiry to which I overheard the reply, "A dear old lady with a garden sold them to me". It gave me an idea, for I, too, had a garden, and why might not I raise flowers for profit as well as pleasure?

We live in the suburb of a large city, and as I thought the best plan would be to sell to a florist, I promptly called upon one I knew to ask what prices he paid for the various annuals. I learned from him that sweet peas and asters were both good sellers, and, after thinking it over, decided to try both, as the sweet peas blossom early and the asters late. This would furnish flowers the whole season.

I invested thirty-five cents in several varieties of aster seed, and purchased fifty cents' worth of sweet peas. I had two hot-beds made out of some old window-sash, and planted the aster seed, putting the frames in the sunniest place in the back yard. The young plants were transferred to the open ground as soon as the weather was warm enough. After filling my long rows with them, I had many left over, and, by making this known to my neighbors, was able to sell several dollars' worth of young plants at the rate of fifteen cents per dozen plants.

I hired a man to dig trenches twelve inches deep for the sweet peas. In these I put a good layer of manure, then a layer of soil, sowed the seed and filled in the trenches. This deep planting enables the vines to withstand very hot weather.

I hoed both asters and pea-vines until the buds appeared, placing the earth well up about them at the roots. I then mulched the asters some three inches deep with lawn clippings; this kept the ground moist, and the plants did not go down with the heavy rains, as they are apt to do. I picked off the buds, as they appeared, leaving only one on a stem, and five or six stems to each aster plant. The result was large, double flowers on long stems.

I gathered my first sweet peas early in July. They were fine big blossoms of wonderful, rich colors. After calling upon a number of florists, some of whom

I found raised all their own flowers, but many who purchased from growers, I finally found one florist who agreed to take all the flowers I could furnish, both sweet peas and asters. The price of the former was, at first, 50 cents a hundred; then 35, 25, and, at last, when the stems were short, even down to 10 cents. I cleared on the sweet peas \$35.50, my expenses for the trenches and car-fare amounting to \$4. The asters brought 35 cents a dozen for the best, and \$1 a hundred for the others. From these, I realized a net profit of \$14.05.

MY first year's experience was so satisfactory, and the work altogether so enjoyable, that the second year I made preparations for more extensive planting, and put in ten, instead of four, rows of sweet peas, and increased the size of my aster beds.

I was much disappointed to be offered only 35 cents a hundred by the same florist for my second season's earliest sweet peas, and the price soon fell to 20 cents. I saw that I would not make much, at that rate, even with my ten rows, and as I was not offered a better price by other florists, I decided to try retailing my sweet peas.

I took the flowers and offered them for sale at wealthy homes in fashionable parts of the city, and soon had regular patrons who gladly paid me 50 cents a hundred nearly all season.

I always cut the flowers in late afternoon, placed them, one hundred in a bunch, in cold water in fruit jars, and kept them in the cellar

overnight. The next morning I would wrap each bunch in wet newspaper, then in dry paper, and stand the packages upright in my baskets. I found they kept fresh better in this way.

Some would buy only ten cents' worth, but others would take two and three hundred blossoms, so I could usually dispose of my basketfuls in an hour or so. I had two routes, and went Tuesdays and Saturdays on one, and Thursdays on the other. In this way, I sold sweet peas amounting to \$124.49, my expenses for

(Continued on page 55)



I TRANSFERRED MY YOUNG PLANTS FROM THE HOT-BEDS AS SOON AS THE WEATHER WAS WARM

PLANTING SEEDS AND RAISING DOLLARS

(Continued from page 54)

seed, labor, and car-fare being \$7.67; so I cleared \$123.19 on these flowers only.

I sold the asters at an average of twenty-five cents a dozen, which netted me \$24, and I could have sold many more if I had had them. A good contract with a florist is easier, but not so profitable as selling to retail trade.

My first success with raising and selling flowers set me wondering why I had not done so long ago, and also made me think of two maiden aunts who lived in a small town, and were in great need of earning some pennies to add to their very small, regular income.

I wrote to them making suggestions about raising flowers for sale, for the comfortable old place had a large garden, and they were fond of flowers and always had many for their own pleasure.

They were pleased with the idea, but the first question was how and where to sell. They argued that it was my city market that enabled me to make money with flowers, and that they had no such opportunity. I urged them to try, however, and a chance visitor who wanted to buy a bouquet to take to the cemetery carried my point, for my aunts recognized the opportunity to sell flowers for this one purpose in their own small community.

THEIR garden was already filled with old-fashioned perennials and all the early bulbs, so they added annuals, such as sweet peas, asters, stocks, verbenas, and pansies. They had been so successful with amateur floriculture, they felt a lively interest in becoming at least semi-professional, and began to believe in the possibilities of such an undertaking.

They wrote to a number of their friends who lived elsewhere, but who had relatives buried in the cemetery in my aunts' home town, and asked if they would care to have them place a bouquet of flowers upon the graves weekly for 20 cents each, or three dollars the season. Favorable replies were returned in almost every instance, and very gratefully they entered upon their undertaking, beginning with bouquets of blossoms from the early bulbs and continuing until the last of the late flowers were gone. Then they made bouquets and wreaths of the everlastings,

and these they succeeded in selling at from fifty cents to as high as three dollars each. In order that the flowers should be fresh for Sundays, when the cemetery was sure to receive its largest number of visitors, they made Friday and Saturday of every week "bouquet days", and allowed nothing less than a hard storm to prevent carrying the flowers to the cemetery.

Their regular orders, together with several for funerals, and the occasional outside sales, brought \$65 that season.

They soon decided to sell plants, as well as cut flowers, and

to this end started slips from all the plants that could be made to grow in that way. They had no difficulty with these, starting fresh ones right along to keep up their stock. When they had vigorous young geraniums, be-



THEIR GARDEN WAS FILLED WITH OLD-FASHIONED FLOWERS

gonias, and other house plants for sale, they readily found purchasers among neighbors and friends, and have since netted about \$25 a year from this branch of their garden venture. A very small sum, but one that has meant much to them.

As almost everybody in the town put in a vegetable garden in the spring, my aunts saw a chance to sell young plants for this purpose, as well. Very early in their second season, they planted seeds in boxes, which were at first kept near a fire, and, later, occupied every window in the house till it was warm enough to set the plants out. In this way, they grew tomato, cabbage, pepper, and cauliflower plants, the sale of which brought \$15 their first season.

Cut flowers remained, of course, the best sellers, and they soon learned to plan a garden which afforded a succession of bloom from the first to the last of the season. Decoration Day is their very best time, and they endeavor to have as many flowers in bloom at that time as possible. Sometimes they have to force them; and again, if the season is early, they bloom before time, and they must gather the flowers and keep them in the cellar for a week or more, to save them. They usually sell from \$6 to \$8 worth of cut flowers for Decoration Day.

On the Fourth of July, they make special red-white-and-blue bouquets for

(Concluded on page 81)



Morning After Morning

Thousands of homes are made brighter and cheerier by

Post Toasties

These crisp, sweet bits of Indian corn—toasted to a delicate brown—and always with the famous "toastie" flavour, make a most delicious "starter" for the morning meal.

Toasties require no cooking—no bother. Just pour what you want into a bowl, add some nice cream or good milk and there you are.

With a bowl of Toasties and cream—some fruit, a poached egg, crisp buttered toast, and a cup of Postum—

There you have about the best kind of a breakfast to carry one well-fed and clear-headed until lunch time.

—sold by Grocers.

You are invited to visit the big, clean factories at Battle Creek, where Post Toasties, Grape-Nuts and Postum are made.

There's much to be seen, and there's a welcome!



Wealth of the Hair depends upon Health of the Hair

The first step towards increasing the beauty, softness and lustre of your hair is to insure the normal activity of your scalp.

Dandruff, falling hair, a tightly drawn scalp—are all signs that your scalp is *not* in a healthy condition.

The usual causes:

1—A weakened, run-down system.

2—Neglect of the scalp.

The first cause demands the attention of your physician.

The second—neglect—demands your immediate attention.

Regular and systematic shampooing with Packer's Tar Soap is generally all that is needed.

Packer's Tar Soap does its work well. It contains the especially selected pine-tar that gives "Packer's" its well-known healing and soothing properties.

Packer's Tar Soap gets at the cause. It clears the pores from clogging impurities and leaves the scalp clean, refreshed and invigorated.

Packer's CAKE or LIQUID Tar Soap

(Pure as the Pines.)

Send 10c for a sample of Packer's Tar Soap, cake or liquid. We will mail you on request our manual "The Hair and Scalp—Their Modern Care and Treatment."

THE PACKER MFG. CO.,
Suite 86D, 81 Fulton St., New York

TEN WEEKS IN A SUIT-CASE

By KATHARINE KINGSLEY CROSBY

IT WAS a full ten weeks, with some fifteen thousand miles of European travel, this first trip of Miss Pamela Warren's; but one plain, ordinary suitcase held the young lady's entire wardrobe and numberless incidentals besides. When a much-traveled friend suggested the desirability of getting along without a trunk, and the possibility of putting everything into a single piece of hand-luggage, Pamela was frankly skeptical. Even with two suit-cases, she argued, one's clothes were sure to get mussed, and half the things one needed most were more than likely to be left behind for lack of space.

"Not if you use a little forethought," protested Mrs. Wiseman, smiling; "you can easily get everything you need into one case, and unless you are more neglectful of your clothes than I have ever

that a second one would surely be required. But suit-cases are very deceptive—they hold much more than one would suppose. This particular one was twenty-six inches long, covered with cane, lined with linen, and had tapes at top and bottom to hold the packing firm. It was light, strong, and good-looking, cost just \$2.85 in a department store, and held everything Pamela wanted to take, except her steamer rug and heavy cloak, which went into a hold-all by themselves.

WITH strong cardboard, the girl made a couple of shallow trays, like box-covers, an inch deep—one to fit into the lid of the case, the other into the bottom. The upper one, inverted, was tied securely in the cover with tapes, and kept her white waists from crushing; the other, turned over her two best dresses held them in place against the bottom of case. In pack-



What Was in the Suit-Case

WEARING APPAREL

- 2 Cotton dresses
- 2 Silk dresses
- 2 Waists
- 1 Dress-skirt
- 1 Cloth suit
- 1 Long alpaca coat
- 2 Nightgowns
- 2 Combinations
- 3 pairs Stockings
- 1 Union suits
- 6 yards Cheesecloth
- 1 pair Corsets
- 1 White skirt
- 1 Silk skirt
- 1 pair Oxfords
- 1 pair Evening slippers
- 1 pair Foot-holds

INCIDENTALS

- 1 Pocket dictionary
- 3 Film packs
- 1 Toilet-case
- 1 Writing-case
- 1 Handkerchief-press
- 1 Sewing-kit
- 1 Oilcloth clothes-bag
- 2 Coat-hangers
- 1 Skirt-hanger
- 1 Fountain-pen ink-bottle
- 1 Small electric flat-iron
- 1 2x4 Searchlight
- 1 Collar-case, veils and gloves
- Later shopping—9 yards Greek crêpe, lace, and trinkets



known you, my dear, there is no need of their looking any worse than if they had been packed in the most modern, especially equipped trunk!"

"But what is the advantage?" questioned Pamela.

"You are going to travel with another woman. How will you enjoy having to go out at all hours of day or night to look up your trunk on a station platform? Then, at the frontier—it is easier to repack a suitcase than a trunk, of course; and I think you will find the customs people much less suspicious, too, where one is traveling light; they give you no trouble at all. The matter of expense makes more difference than you might think—porter's fees are a small item compared with charges made for carrying a trunk. Try it and see!" urged Mrs. Wiseman. "You won't regret it."

Just to prove that it couldn't be done, Pamela invested in a new suitcase and arranged to fill it, believing all the while

ing. Pamela always put the heavier articles along the lower or hinge edge—shoes, toilet-case, and flat-iron. The remaining space easily held her writing-case, stock of underwear, every-day frocks, and incidentals, and at no time—even when wearing one of the light gowns and carrying her tweed suit—did she have difficulty in closing the cover of the suitcase!

To begin with, she was wise in securing every article that she wished to take in its smallest practicable or most compressible form, weighing, measuring, and valuing every candidate for admittance to that suitcase as though it were a prize competition. It was especially canny of her to dodge the many contrivances showed upon her by well-meaning friends. A tiny bag for sewing articles, a pin-case, a small rubber-lined case for toilet

(Continued on page 92)

A JOLLY MAYING PARTY

By ELEANOR OTIS

THE lovely custom of giving May baskets has been revived in our times, and offers an opportunity to go a-Maying to the girl who has a garden at hand, or who lives near the woods. This means early rising, of course, but school-girls like a "spend-the-night" party, and in the spring when graduation is near, with its prospects of separation, Polly, or Janet, or Margaret should assemble her friends for one more good frolic before the summer comes. What better time than May-Day?

Miniature garden hats filled with flowers may serve as invitations. These may be easily made from cardboard and decorated by the maiden who is clever with her paint-brush; or she may prefer white cards, each with a tiny wreath of pink May lilies, to bear the happy message to her friends.

The real fun of such a party begins the night before, when the baskets are made which are to hold the May-Day offerings. Each girl has been asked to bring materials to make a basket or two. The rooms have been decorated with lavish pilferings from the woods, May lilies, wild violets, branches of blossoming apple, and clusters of shrubs just breaking into tender green. In the center of the room stands a slender, gilded May-pole, fastened at the top to the chandelier, and resting on the floor, where a mass of greenery is banked around the block which supports it. Long streamers come down to tables that are arranged in a circle about it, and each is tied to a bunch of flowers. It is a pretty bower.

As the guests are to work in couples, the first thing is to match partners, and a tray is passed, from which each girl chooses her favorite flower. Slips of paper are passed to the men, and on each is found a quotation referring to some flower. "Here are pansies, that's for thoughts", one finds, and seeks the maid wearing a pansy; while "daffodils that come before the swallows dare" sends another to the girl who has chosen a daffodil. When the couples are ready, the hostess calls attention to the fact that the tables bear different floral decorations, and asks each couple to use the

table which matches the flower that they have chosen as theirs.

CRÉPE paper, fine wire, and paste are ready for the construction of the May baskets. For a sociable hour everybody works away, and then the tables are cleared, and checker-boards drawn on cardboard are given the guests. What, checks? Yes, but played with dandelions and Martha Washington roses instead of little wooden men. The game being played progressively, the winner changes tables each time, scoring a point for each move. The score is kept by pasting on small white cards flower petals cut from tissue-paper. The girl with the highest score, when the hostess calls "time", receives a pot pourri jar, and the man wins a tiny alarm clock.

A more lively game, known as the March of Flora, follows. Sheets of white paper, one for each couple, are fastened to the wall at one end of the room, and some paste placed beside each. The hostess scatters large petals cut from tissue-paper over the room, and the guests must collect the petals that

belong to their chosen flower. There is a wild scramble to gather them, for quickness is a point in the game. The petals must be pasted in regular flower form on the papers, which, when covered with these suddenly improvised flowers, make a pretty sight. There is great rivalry among the couples as to whose shall be completed first. A box of candy

with a top layer of candied violets rewards the two lucky winners.

Another amusing game, founded on the child's game of Three in a Row, calls into play the May-pole. A great circle has been chalked on the floor with the pole as a center, from which lines radiate like the spokes of a wheel. These, however, are not placed at even distances, but cut the circle into segments of different sizes. Each division is marked with a certain number, as "10", "20", "50", and one thin division is marked "100". There are also divisions marked "minus 10", "minus 20", and one small division marked "0". The guests dance around

(Concluded on page 80)



THE GUESTS ENJOY A MAY-POLE DANCE AND GAME

A Suit of Stylish Color Is Always a Delight



Light Brown Suit Dyed Black

Miss Alma Sands, of Montgomery, Ala., writes in part:

"You can judge by the photograph whether I am a clever user of DIAMOND DYES. It shows a cloth suit which I dyed black. It used to be light brown. I bought some black velour and made the trimming and broad girdle. I think it is an awfully nice-looking suit with lots of style.

"If only all women could realize how much happiness DIAMOND DYES give.

"What an abundance of pretty clothes, and what a delightful sense of having accomplished something really worth while, results from transforming old gowns into new with your truly marvelous DIAMOND DYES."

Diamond Dyes

"A child can use them"

Simply dissolve the dye in water and boil the material in the colored water

Mrs. D. L. Brown, of Decatur, Ill., writes:

"I had a white serge suit which soiled so quickly that I put it aside after several dry cleanings. A friend advised me to dye it with DIAMOND DYES. I must confess that I feared I could not re-color it successfully, but it came out beautifully. I dyed it green and trimmed it with lace collar and cuffs. It is now a delight.

"I send you my picture taken in my new green gown, made with the aid of your perfectly splendid dyes."



White Serge Dyed Green

Truth About Dyes for Home Use

There are two kinds of fabrics—Animal Fibre Fabrics and Vegetable Fibre Fabrics.

Wool and Silk are Animal Fibre Fabrics. Cotton and Linen are Vegetable Fibre Fabrics. "Union" or "Mixed" goods are usually 60% to 80% Cotton—so must be treated as Vegetable Fibre Fabrics.

It is a chemical impossibility to get perfect color results on all classes of fabrics with any dye that claims to color animal fibre fabrics and vegetable fibre fabrics equally well in one bath.

We manufacture two classes of Diamond Dyes, namely, Diamond Dyes for Wool or Silk to color Animal Fibre Fabrics, and Diamond Dyes for Cotton, Linen, or Mixed Goods to color Vegetable Fibre Fabrics, so that you may obtain the Very Best results on EVERY fabric.

Diamond Dyes Sell at 10c Per Package

Valuable Book and Samples Free

Send us your dealer's name and address—tell us whether or not he sells Diamond Dyes. We will then send you that famous book of helps, the Diamond Dye Annual and Direction Book, also 36 samples of Dyed Cloth—Free.

WELLS & RICHARDSON CO., BURLINGTON, VT.
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PREPARE BABY for the SUMMER—

Proper feeding mitigates most of the ills to which Baby is so frequently subject during the Summer. This season will be a happy time for you if you begin now to prepare Baby for it. Babies raised on Mother's Milk seldom suffer from Summer ills.



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EAGLE
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The infant stomach acts upon Eagle Brand Condensed Milk almost identically the same as it does on Mother's Milk. Eagle Brand is prepared with scrupulous care especially for infant feeding.

Send for Booklets and Feeding Chart
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SOME MAY-DAY BASKETS

By KATHRYN RUCKER

IF YOU have discovered the joy there is in reviving sweet old customs, you are certainly planning to hang a May basket or two on your neighbors' door-knobs on May-day morning.

The basket itself is an important feature of this spring-time offering, though one of the most delightful May-baskets I have ever seen was nothing but a farmer's broad-brimmed hat heaped with blossoms, with a twisted vine for a handle. A gourd hollowed out and filled with flowers; a cocoanut shell filled with earth, in which pansies grow, and suspended by a vine-twisted cord tied through two holes bored in its sides; a doll's watering-pot put to like uses—any one of these would prove novel and effective.

Charming baskets can be fashioned from crêpe paper, with the addition of cardboard, some wire, and a little glue for mounting; and such baskets are just as effective for a table centerpiece at a luncheon- or dinner-party, or, in miniature, as individual favors.

Paper ice-cream cases and almond cups make excellent foundations which can be converted by your ingenuity into dozens of pretty baskets. Flowered crêpe paper, or paper bearing beautifully shaded butterflies, will help you to produce special effects without any particular skill on your part. The rope crêpe paper can be used to cover shapes, and shellacked to resemble basketry; or it may be called into service merely for handles to baskets of other design.

Twisted wires make the prettiest handles for small or dainty baskets, and can be wrapped either with crêpe paper or ribbon, the paper probably producing



A MORNING-GLORY BASKET SIMPLY MADE



CARDBOARD AND CRÊPE PAPER



A MAY-DAY PLACE-CARD



AN INVERTED POKE-BONNET



SUGGESTIVE OF SPRING



A ROSEBUD BASKET



ROPE CRÊPE PAPER WOVEN BASKET SHAPE

the best effect. Flat cardboard handles shaped like those of a market-basket can be used, covered with crêpe paper pasted on and fastened to the basket with paper-fasteners. Green vines can be twisted around a wire handle to hide it completely. Cardboard squares of any size can have the shape of a basket-bottom traced upon them, oblong or square, these lines then being scored and creased. Draw diagonal lines from each corner of the larger square to the corners of the inner one, and cut these lines with scissors. Upright the four sides, shaped in any desired fashion, the whole covered on both sides with crêpe paper, plain or flowered, and the sides laced together with ribbon; or a paper frill can be added to the outside of the basket, held in place around the center by a ribbon band or twisted paper-covered wire.

Indeed, there is no end to the variations which your own ingenuity will suggest, once you sit down to the table with your basket materials laid out before you.

A very dainty basket is patterned after the old-fashioned garden hat, inverted to stand upon its crown. This

may be filled with flowers or sweets. To make the crown, cover the outside of a small paper case with a strip of yellow crêpe paper. Cut a six-and-a-quarter-inch disk of thin cardboard, and from its center cut a two-and-three-quarter-inch disk, so that a brim one and three-quarter inches wide will fit the crown.

Cover the brim on both sides with the yellow paper, punch four pairs of holes near the inner edge, at equal distances, and slip over the crown, in which

(Concluded on page 59)

SOME MAY-DAY BASKETS

(Continued from page 58)

corresponding holes have been punched. Lace the two parts together with ribbon. Attach a cardboard handle twelve inches long at the outer sides, to hold the brim down like a poke-bonnet. Tie a band of blue or green paper around the crown, leaving a bow.

An effective place-card for a May-day luncheon is cut flat in the outline of a pretty basket, from which spring May-day blossoms. It has an easel back, so that it will stand on the table, and a slender card, upon which the name is to be written, is tied to the handle with ribbon.

To make it, cut from a thin sheet of cardboard a bell-shaped piece two and a half inches deep, one and a half wide at narrow part, flaring to three inches at opposite side, which is rounded. Cover one side of this and two fine wires with pink, pale blue, or any desired color of crêpe paper. Twist the wires together, and fasten with gummed tape to the uncovered side of the cardboard to form a high circular handle. Then give this side a thin coating of glue, and, starting at the upper left corner, lay paper rope along the edge of the top, following the outline across the basket, and carrying the rope back and forth until the entire side is covered.

FOR the flowers, which should be the same shade used for the basket, cut five petals like those of a violet, and fasten them together with fine tag-wire. Cover the stems with green paper, and cut leaves of the same with the grain running lengthwise. Bunch leaves and flowers together prettily and attach with gummed tape at the top and back of the basket. Glue a narrow strip of cardboard at the



THE CENTER OF FRINGED PAPER KEEPS FLOWERS FRESH



IN PINK AND WHITE



FOR A TINY BOUQUET



AN EFFECTIVE HANDLE



A GRACEFUL SHAPE



KNOTS OF GAUZE RIBBON DECORATE THIS BASKET



A JONQUIL BASKET

back for a standard to support the card easel-fashion.

Very decorative in effect is a butterfly basket. Take an eight-inch square of cardboard, and in the center draw an oblong one and one-half inches wide, and four inches long. From butterfly crêpe paper cut out two large butterflies. Lay one of these in the center of the edge of the cardboard square, opposite the longest side of the inner oblong, and facing out. Trace its outline. Lay on the opposite edge, facing out, and trace again. Now, cut

outlines with sharp scissors, stopping as you reach the edge of the inner oblong. Shape the other two sides of the square in to edge of oblong, leaving them wider at the outer edge.

Cover the inner side of the cardboard with pink crêpe paper, the outside with white crêpe paper, and paste the cut-out butterflies on the outside of the silhouetted edges. Crease the lines of the oblong to form a base, turn up the butterflies and glue the extreme tips of one to the tips of the other. Use two eighteen-inch wires for the handles, wrapped in quarter-inch strips of gold paper. Beginning about three inches from one end, twist the wires together to about three inches from the other end. Slip the untwisted wires between the butterflies at each end of the basket, and spread to serve as feet, this holding the two smaller sides in place. This design may be used for favors, the basket being none too large to fill with sweets.

Editor's Note.—A pattern and directions for making any one of the May baskets shown will be forwarded postpaid for ten cents. Address Editorial Department, The McCall Co.

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Caffeine, the active drug in coffee, is a definite poison to many and a common cause of various ills, little and big.

Coffee is a hidden enemy to one's comfort and progress. Its subtle poison weakens the heart, interferes with digestion, and has a destructive effect on the nervous system.

With the first symptoms of disorder a safe and wise plan is to stop coffee and

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There is much to be thankful for after the change to Postum. Thousands of former coffee drinkers now enjoy freedom from the old coffee troubles, and no one need tell them

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Postum now comes in two forms.

Regular Postum—must be well boiled. 15c and 25c packages.

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The cost per cup of both kinds is about the same.

POSTUM

—sold by Grocers.



Will you re-finish a chair if we give you the Kyanize?

You haven't any idea how easy it is to "do over" things with Kyanize. It makes furniture, floors and woodwork look like new, and gives them a beautiful, tough, lasting finish, which hard knocks won't crack.

Kyanize flows easily, dries quickly, doesn't show brush marks and never gets sticky. It won't scratch white, peel or chip. You can easily keep it clean and sanitary with warm water. Seven popular colors, clear, and white enamel.

We want to send you some Kyanize to try, at our expense. Fill in the coupon below, mail it to us with 10c for a suitable brush to apply the Kyanize, and we will send you a full 15c can (any color), enough to do a chair or border in a small room, absolutely free.

Note this:—If you are not immensely pleased with the result, when you have done one chair, write us and we will immediately return the 10 cents paid for the brush. Here is the coupon—send it in today. Same offer applies to Canada.

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SPRINGTIME COMPLEXIONS

By ANNETTE BEACON

IT MAY be true, as the poet tells us, that "in the spring a young man's fancy lightly turns to thoughts of love"; but it is certain that a maiden's spring fancy is occupied with quite other subjects—freckles, for one thing; and tan, for another; and sunburn, most assuredly.

Of course, if you lived in the good old days of Merrie England, you would solve all your complexion troubles by slipping outdoors before sunrise on May-day morning, and bathing your face in the dew, because you would have been taught to believe that there was magic in the May dew. So there is, for it is the softest, purest water you could possibly secure. It would do you all the good in the world to give your face a dew-bath every morning from spring to fall. If, however, you do not feel inspired to rise before the sun, at least take the trouble to keep a supply of rain-water on hand for your face bath. Its habitual use will keep your skin in condition to withstand the fiery attacks of Old Sol.

Your next precaution should be to rub a good cold-cream well into every inch of your skin—not forgetting your neck—before going out in the sun, wiping off the surplus with a pad of absorbent cotton, and dusting with powder. This is as effective against chapping in the winter as tanning and sunburning in the summer, so it is well to make it an all-the-year-round habit.

If in a long summer drive, an afternoon on the links or the river, or a jolly morning in the berry patch, the skin of the face and neck becomes burned, you must give it attention the moment you reach the house. Perhaps the best remedy is the simplest—steaming with hot cloths. Have at hand a pitcher of water as hot as your fingers can bear, and drop into it two large Turkish wash-cloths. Wring out one and lay over face, patting close to the skin. Let it stay but a moment, when replace with the second cloth; at the same time restoring the first to the pitcher. Replenish the water frequently, and con-

tinue for ten to fifteen minutes. If you do this the instant you reach the house, you will escape any evidence of sunburn.

I remember, when I was eighteen, spending a jolly week at Oconomowoc, Wisconsin, as one of a party of young people. There was to be a big dance, the culminating event of the week, and on the afternoon of that very day Sue came in from a row on the lake with a face that brought forth wails of anguish. She couldn't go to the dance, that was certain!

But, after the first tragic moments, we rushed to the rescue, and with Sue laid out on the lounge, steamed that flaming countenance for a full half-hour. Then it was time to dress for the dinner which preceded the dance, and Sue's hair was dripping wet and straighter than a mermaid's. But we were not to be daunted. We braided it loosely on large hairpins, and with Sue kneeling in front of the ironing-board, we ironed it dry. Result: Sue was the belle of the ball, and her soft pink-and-white skin and waving tresses told no tale of the day's adventure—except to us. Just remember this, when you are confronted with a like situation!

It is well to remember, also, however, that you should never expose yourself to such a case of sunburn, and that it is a simple matter to take preventive measures which shall ward off both sunburn, tan and freckles.

An excellent lotion to keep on your toilet table during the summer days is Milk of Almonds, made by the following formula:

MILK OF ALMONDS	
Cucumber juice	6 ounces
Oil of sweet almonds	2 ounces
Alcohol	1½ tablespoonfuls
Grated white Castile soap	1 teaspoonful
Tincture of benzoin	½ teaspoonful

Cut the cucumbers into small pieces, including the rind, and add a small amount of water. Cook to a pulp. Strain through cheesecloth, without squeezing. To a tablespoonful and a half of this juice add the alcohol; next, the soap; and

(Concluded on page 61)



HOT WATER WILL INDUCE PERSPIRATION AND BLEACH TAN



A BAREFOOT SCAMPER IN THE GRASS



MAY-DAY DEW A MAGIC COSMETIC

SPRINGTIME COMPLEXIONS

(Continued from page 60)

shake at intervals until the soap is dissolved. Now add the rest of the cucumber-juice, shaking again; and, finally, the oil of almonds and benzoin. Stir constantly until creamy. Bottle, and put on a dark shelf. Shake well before using.

Apply freely on rising, and at intervals during the day, but never immediately after any outdoor excursion. In fact, keep all liquids away from the face when heated by the sun. Cleanse at such times by cold-cream rubbed in gently, and wiped off with the softest flannel.

Active perspiration will help to bleach out tan; so, if your skin has lost its whiteness, start the pores to work at once. Drink a couple of glassfuls of hot water before breakfast, and several more during the day, and practise stationary running in your room until the perspiration is copious. Then stop, wipe off face and neck, and bathe them in Milk of Almonds. Of course, if you were that pretty English maid of long ago you would be following a quaint old custom and running barefooted in the dew-wet grass on May-day morning, for your beauty's sake. But if you prefer the privacy of your boudoir, you may count on much the same results.

IF YOU are predisposed to tan, bake a lemon until soft, and eat it with sugar, hot, just before retiring.

For your freckles, daily massage will do wonders, but supplement by the application of the East Indian freckle bleach, made by the following formula:

EAST INDIAN FRECKLE BLEACH

Rose-water 1 tablespoonful
Glycerin 2 tablespoonfuls
Lactic acid 4 tablespoonfuls

Use a bit of soft, raw silk or a pad of absorbent cotton; apply the lotion several times a day to the affected spots, using a good cream about fifteen minutes after each application.

For many skins, the Sour-Milk-and-Horseradish treatment is most effective, both for tan and freckles. And for special occasions, such as Sue's memorable party, a Honey Bleach is excellent.

With a little care, you may keep your skin in good condition, no matter how high the mercury rises or what damage our enemy, the Sun, may seek to do.

Editor's Note.—Every woman possesses the possibilities of attraction. Beauty often lies merely in clear eyes, well-cared-for skin and hair, and an attractive figure. Health, too, may be found on the same road, and it is Miss Beacon's object in this department to lend every aid to the woman who wishes to improve her appearance and her health. Inquiries will be cheerfully answered by mail if a stamped, addressed envelope accompanies request.

All the New Spring and Summer Styles are shown in our FREE Fashion Catalogue

Our wonderful Fashion Catalogue No. 62M is bigger and better than ever before. It contains 257 pages, showing all the very latest New York styles in fashionable wearing apparel for ladies, misses and children. This beautiful Catalogue is yours FREE for the asking. All you have to do is to drop us a postal card today and ask us

to send you Catalogue No. 62M.

It will be forwarded by return mail. This book not only shows you all the very newest styles in Spring and Summer wearing apparel—and the styles have changed radically—but it will also show you how you can make a most decided saving when you are ready to buy your Spring and Summer clothing.



2 M 39.—Dainty Blouse of soft white Crepe, with colored silk stripes woven through the material. Has three-quarter kimono sleeves, which are joined to body of waist by French veining. A chic style feature is the turndown Gladstone collar of plain white crepe, and a fetching Parisian touch is in the pointed undercollar in cowl effect of white crepe in the back (the cowl collar may be removed, if desired), finished with a silk tassel. (See small illustration.) The pointed cuffs are of plain white crepe.

Blouse fastens in front with white crocheted buttons and is trimmed at neck with silk cord and tassels. Has elastic waistband. Comes in white, with light blue, pink or lavender silk stripes. Sizes, 32 to 44 bust. Price, All Mail or Express Charges Paid by Us, **\$1.00**

2 M 40.—Blouse of cool, soft, embroidered white Crepe, heavily embroidered front and back. Has three-quarter-length kimono sleeves joined to waist by French veining. Sleeves are finished with tuck around arm and end in pointed cuffs of plain white crepe. Has turndown Gladstone collar, and in the back, beneath collar, is a pointed cowl-effect collar-ending in silk tassels. This cowl effect may be removed, if desired. The black ribbon tie at neck is of taffeta ribbon. Waist fastens invisibly in front. Has elastic waistband. Sizes, 32 to 44 bust. White only. Special Price, All Mail or Express Charges Paid by Us, **\$1.00**

4 M 41.—A Simple One-piece Frock of charming style, made of extra-fine white washable Crepe, with pretty Dresden floral figures. The waist has pretty pointed collar of fancy woven serge, daintily trimmed with silk embroidery and edged with white Swiss embroidery. The three-quarter kimono sleeves have a tuck around arm and are edged with embroidery to match collar. Dress has a stitched plait down center of skirt in back. It fastens in front, where it is trimmed with crepe and covered buttons to match collar and color of figure in goods. Waist and skirt are joined by a piping of colored crepe. There is a stitched plait down center of front. Colors: white ground, with rose, light blue or lavender floral figures and trimming. Sizes, 32 to 44 bust; skirt length, 40 inches. Special Price, All Mail or Express Charges Paid by Us, **\$1.00**

22 M 510.—Ladies' Real Milanese Silk 16-button-length Glove shown on figure; finest quality, guaranteed not to rip; two clasps; 22 inches long; double finger tips. Colors: black, white, tan, brown, ponceau, champagne, light gray, taupe gray, navy blue, Copenhagen blue, sky blue or pink. Sizes, 5 1/2 to 8. Price, Postage Paid by Us, **97c**

22 M 512.—Ladies' 16-button-length Glove shown on figure, made of good quality Trico Silk; not so fine as 22 M 510, but of excellent quality; 22 inches long, double finger tips, two clasps. Colors: black, white, tan, brown, navy blue, gray, ponceau or pink. Sizes, 5 1/2 to 8 1/2. Price, Postage Paid by Us, **69c**

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Recipe

1 cup brown sugar
1 cup white sugar
1 cup milk
Piece of butter, size of walnut
½ cake of chocolate
Pinch of salt

You can make
delicious fudge in a
"Wear-Ever"
Aluminum Sauce Pan

without stirring and without burning if a moderate fire is used.

Put on stove in a "Wear-Ever" Sauce Pan and let all melt and boil together over a low fire (without stirring); when done, stir in one-half cup chopped walnut meats. Add one-half teaspoonful vanilla, stir until creamy and pour into "Wear-Ever" biscuit pans. Before fudge cools cut it into squares. You can cook the most easily scorched food in "Wear-Ever" Utensils with less fear of burning than in any other kind, because aluminum is a better distributor of heat and retains it longer. This means a saving in fuel.

Replace utensils that wear out
With utensils that "Wear-Ever"

Always look for the "Wear-Ever" trade mark on the bottom of every utensil. Write for booklet, *The "Wear-Ever" Kitchen*, which explains how to care for aluminum utensils.



The Aluminum Cooking Utensil Co.,
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or Northern Aluminum Co., Ltd., Toronto, Ont.

Send me, prepaid, 1 qt. "Wear-Ever" Saucepan, for which I enclose 30 cents in stamps, to be refunded if I'm not satisfied.

Name

Address

I buy cooking ware of (Dealer's Name)

Eat Junket

The Pure FOOD Dessert

Made with Milk—nourishing. Ideal food for children and invalids. Served with fruit, berries, etc., a delicious family dessert. When frozen makes perfect ice cream.

10 Junket Tablets 10¢

At Drugstores or Grocers

MENUS FOR A WEEK IN MAY

By ELIZABETH ARMSTEAD

HOW we welcome the advent of the first spring fruits! If cherries are not ripe in our own gardens, we can generally find plenty of these in the market, as well as strawberries, rhubarb, and

sometimes even raspberries, by the first of May. We may serve fruit, not only once a day, but at every meal, *au naturel*, as a salad, or incorporated in a pudding. The menus presented offer suggestions for combining fruits with other foods. Another worth-while feature of these menus for May is that the possibilities of yesterday's leftovers have been considered. If some new carrots have just been cooked, a portion will furnish the cream of carrot soup for the second day, and the rest will combine with the other vegetables for the planked shad for the fourth dinner. All the peas and asparagus should not be put on the table for the third dinner given; a tablespoonful or two of each will complete the necessary vegetables for the next day. Nut-cheese balls to pass with the salad, and for the German cheese-cake for the following day's luncheon can be made from one cream cheese, Dates, cherries, or strawberries may be served once generously, and once in combination with something else. The meat loaf on the sixth day may be made of left-over pork and some fresh veal or beef, or this dish may be omitted entirely in favor of dainty slices of cold meat.

In my own household, our great concern is economy of material and ease of preparation. The month of May is too beautiful to spend over the hot range;

many of the dishes selected, therefore, are either "last minute" cookery, such as French fried toast or the planked shad, or those that may be prepared early in the day and reheated just before serving.

FOR THE FAMILY TABLE

I

BREAKFAST

Strawberries Uncooked Cereal and Cream
Fried Butterfish or Steamed Finnan Haddie
Rolls Coffee

LUNCHEON

Rice with Chicken or other Gravy
Fruit Salad
*Chocolate Spice Cakes Tea

DINNER

Vegetable Soup with Tapioca
Roast Guinea Fowl or Maryland Chicken
*Potatoes Soufflé *Spinach Française
*Individual Maple Custards
Black Coffee

II

BREAKFAST

Cereal with Dates and Cream
Bacon with Potato Cakes Popovers
Chocolate or Coffee

LUNCHEON

Scalloped Clams Milk Toast
*Ambrosia Nut Cookies Cocoa

DINNER

Cream of Carrot Soup
Sweetbreads en Casserole or Breaded Veal Chops
New Potatoes Lyonnaise Scalloped Tomatoes
*Rhubarb, Date, and Raisin Turnovers
Black Coffee

III

BREAKFAST

Hominy and Sausages Stewed Rhubarb
Toast Coffee

LUNCHEON

*Polenta Strawberries Tea

DINNER

*Curry of Lamb Rice Peas
Asparagus Salad, Mustard Dressing
*Cream Pie Nut-Cheese Balls Coffee

IV

BREAKFAST

Baked Pears Uncooked Cereal
Corn-meal Waffles with Honey or Corn Sirup
Coffee

LUNCHEON

Lamb Stew
Cucumber and Dandelion Salad
*German Cheese-Cake Tea

DINNER

Cream of Spinach Soup
Planked Shad surrounded by border of Mashed Potatoes, diced Carrots, Peas, Asparagus Tips
*Rothe Grütze Black Coffee

CHOCOLATE SPICE CAKES.—Cream together half a cupful of butter and one and a half cupfuls of light-brown sugar. Sift two cupfuls of flour with four level teaspoonfuls of baking-powder, one teaspoonful of powdered cinnamon, half a teaspoonful of nutmeg and one-eighth teaspoonful of cloves. Add a pinch of salt, stir two beaten eggs into the sugar and butter, then half a cupful of milk, and combine with dry ingredients. One cupful of chopped raisins or dates will improve the cakes. Bake in muffin-tins.

CHOCOLATE FROSTING.—Melt two squares of unsweetened chocolate in the double boiler. While it is softening, cream together, as for hard sauce, two level tablespoonfuls of butter and two cupfuls of powdered sugar. (Many cooks do not know that oleomargarine will do exactly as well in this or any other receipt calling for butter. It is pure and sweet enough for the table, and much cheaper than butter.) When the chocolate is melted, stir into it half a cupful of strong, hot coffee, and blend with the sugar. Flavor with a teaspoonful of vanilla, and, when cool, spread on cake.

POTATOES SOUFFLÉ.—Bake a sufficient number of potatoes, and, when done, make a round hole in the side of each and

(Continued on page 64)



VARYING FAMILIAR DESSERTS

By ELIZABETH ARMSTEAD

WITH very simple materials any ingenious cook can ring many changes on the old-time desserts, such as custards (under which comes anything made with eggs and milk in combination), corn-starch puddings, junkets, gelatins, pies, and hot puddings. Then there are the various fresh and dried fruits which we usually serve by themselves, but not nearly often enough in combination with some of the hackneyed desserts in order to lend them novelty.

Corn-starch pudding being one of the simplest to make, is one of the commonest desserts. Flavored with vanilla, and served with cream, it appears quite



DESSERTS ARE EASILY VARIED BY CHANGING THE FLAVOR

regularly. To vary it, why not try caramel flavoring, which is so easily made? Melt a cupful of sugar, browning, but being very careful not to burn. Add a cupful of hot water, simmer for ten minutes, and bottle ready for use. The children will be delighted with caramel blanc-mange, custard, custard pie, or ice-cream.

A similar ready-at-hand flavoring is butter-scotch. For this, melt one cupful, or half a cupful (according to the amount of material to be flavored), of light-brown sugar with a small piece of butter. When waxy, blend with the custard or other material to be flavored. Maple sugar and sirup are equally good, especially in ice-cream.

FOR another improvement upon the regulation corn-starch pudding, make a stewed-fig or mashed-prune sauce; one of dates or sweetened mashed bananas beaten with white of egg is excellent, and strawberries, raspberries, blackberries, oranges, apricots, and peaches all make delicious sauces.

Not so popular here as in England and France are violet, rose, and almond flavorings. Added to either a plain blanc-mange without eggs, or to the whipped cream to be served with it, these flavorings are delicate and palatable. Cocoa in the whipped cream is new and different, and hot or cold chocolate sauce is just as good on corn-starch pudding as on ice-cream. Grape-juice, either plain or thickened, is another good flavoring

(Concluded on page 65)

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MENUS FOR A WEEK IN MAY

(Continued from page 62)

scoop out the contents, being careful to keep the skins from tearing. Mash while hot, add one egg and two level tablespoonfuls of butter to six potatoes, and beat till light and creamy. Season to taste, put back into skins, and send to the table when they have delicately browned.

SPINACH FRAN-CAISE.—Wash half a peck of spinach and boil without replenishing water. When cooked, press through a ricer or sieve till as smooth as apple sauce. Add salt, pepper, two tablespoonfuls of butter, one tablespoonful of vinegar, and three tablespoonfuls of olive oil. Blend well, and, if you wish, garnish with thin slices of hard-boiled eggs.

INDIVIDUAL MAPLE CUSTARDS.—Crush some bits of maple-sugar in the bottom of each custard ramekin. Prepare the custard as usual, pour into the ramekin and set in a pan of hot water to bake. Serve with maple-sirup or a sauce made by boiling maple-sugar and water together.

AMBROSIA.—Scoop out the pulp of several oranges with a teaspoon, and fill into sherbet cups. Sweeten if necessary, and sprinkle the top thickly with dried cocoanut. Strawberries or apricots may be served in the same way.

RHUBARB TURNOVERS.—Mix half a cupful of chopped nuts and one and a half cupfuls of seeded chopped dates and raisins mixed together, and two cupfuls of thick, stewed rhubarb. Cut out rounds of pastry, put the fruit mixture in the middle, fold securely, and then put into the oven and bake.

POLENTA.—Use cold, cooked corn-meal, either white or yellow. Cut it in inch cubes and place a layer in the bottom of a baking-dish or casserole. Sprinkle with grated cheese, then with several spoonfuls of tomato sauce (simply thickened tomato-juice) and an equal amount of any left-over meat gravy. Repeat with as many layers as you have material for, heat in oven, and it is ready to serve.

CURRY OF LAMB.—Stew till tender two or three pounds of lean lamb, cut in convenient pieces, together with one or two onions, some parsley, salt, and pepper. Reserve part of the cooked meat for a plain luncheon dish. Make a curry sauce by blending one tablespoonful of curry-powder with two level tablespoonfuls of flour, and rubbing this into two tablespoonfuls of butter, or butter substitute, to which a few drops of onion-juice have been added. If preferred, a tablespoonful of minced onion may be cooked in the butter before adding the flour. Dilute with one cupful of stock or milk, season with salt and pepper, and strain over the rice, which has been arranged in a border around the lamb stew. Garnish with parsley and slices of lemon.

CREAM PIE.—Make two pie shells and fill with the following mixture:

Two level tablespoonfuls of flour, two tablespoonfuls of corn-starch, three tablespoonfuls of sugar sifted together and worked to a paste with a little cold milk. Dilute with the rest of three cupfuls of milk in which the yolks of three eggs have been beaten

(Continued on page 66)

FOR THE FAMILY TABLE

V

BREAKFAST

Oranges or Grapefruit
Cereal with Nuts and Cream
Graham Gems
Coffee

LUNCHEON

*Fried Philadelphia Scrapple
Biscuits Prune Tarts
Tea

DINNER

Mutton Soup with Barley
Roast Leg of Pork or Stuffed Shoulder
Potatoes Browned with the Meat
*Baked Apple Sauce Stuffed Squash
Ginger Ice-Cream
Black Coffee

VI

BREAKFAST

Cherries Malt Cereal
*Beauregard Eggs
Coffee

LUNCHEON

Creamed Crab Meat seasoned with
Sweet Green Peppers
Indian Meal Doughnuts
Tea

DINNER

Pork and Potato Soup
Meat Loaf
Italian Spaghetti
Onions au Gratin
*Strawberry Gelatin with Whipped Cream
Black Coffee

VII

BREAKFAST

Broiled Half Tomatoes on Toast
Shirred Eggs Date Muffins
Coffee

LUNCHEON

French-fried Toast with Lemon and
Powdered Sugar
Egg Salad
Rhubarb Conserve
Tea

DINNER

Porterhouse Steak with Fresh Mushrooms
Rice Baked Bananas
*Stuffed Cherry and Endive Salad
*Strawberry Shortcake
Black Coffee

*Receipts are given in this department for all dishes marked with a star.

VARYING FAMILIAR DESSERTS

(Continued from page 63)

for custard puddings; and Canton ginger or gingered-pear preserves, served around the individual mold of pudding make it seem like a real Chinese dish.

Eggs and milk by themselves, or with tapioca, rice, bread, hominy, or cornmeal, are all too familiar combinations for puddings; but introduce dates, raisins, prunes, or figs in either the pudding or the sauce, and they will tempt the most jaded palate. Nuts with the dried fruits always raise a dish above the level of the commonplace, and lemon extract instead of vanilla in your tapioca pudding or your cream pie will be gladly welcomed. Macaroons in a plain ice-cream, cocoanut-cream pie with orange flavoring, pineapple or strawberry Bavarian cream, raspberry gelatin, any fruit flavoring with gelatin, give you constant variety.

THE tartness of rhubarb is always agreeable to a New England palate; but for those who do not like so pronounced an acid, it is well to know how to temper the flavor with sweet dried or fresh fruits, such as raisins, dates, pine-



MAKE A FRUIT SAUCE FOR THE HOT PUDDING

apples, or oranges; how to utilize these combinations in short-cake or tart, and how to make a rhubarb conserve by adding nuts, sugar and pineapple or orange.

Some of the best fruit puddings are those to be served hot. Use a dumpling or biscuit top for a duff under which you may steam blackberries, cherries, strawberries, blueberries, peaches, gooseberries, or apples. Serve piping hot with hard sauce. By choosing a different fruit, you have a different dessert each time. Cottage pudding may be varied in the same way. Mix blueberries with it for supreme culinary achievement. Dates, raspberries, or blackberries are desirable additions. Flavor with caramel instead of vanilla, when no fruit is available, or use canned shredded pineapple, with a teaspoonful of lemon-juice. Here is a list of variants worth pasting in the front of your cook-book: Caramel, maple, butter-scotch, honey, vanilla, lemon, almond, rose, violet, coffee, ginger, chocolate, cocoa, cocoanut, raisins, prunes, dates, dried apricots, figs, and peaches; nuts, and fresh strawberries, raspberries, gooseberries, blackberries, cherries, currants, rhubarb, pineapples, oranges, apples, bananas, peaches, pears.

"America's Most Famous Dessert"



IT IS very rarely that we attempt black and white, for nothing less than does them justice. But black and white must do for the pictures of two of the desserts described here.

to show Jell-O desserts in the full beauty of color

JELL-O

doesn't have to be cooked, and women who have been following the old way of making puddings and other desserts have been wasting a great deal of time that is saved by the Jell-O way.

The dessert shown above is made from a recipe contributed by Mrs. D. C. Grant, of Albuquerque, New Mexico, and she calls it "Delight Jell-O." This recipe appears in the new Jell-O book and is given here:

Delight Jell-O

Dissolve one package of Chocolate Jell-O in one pint of boiling milk, and pour half into a border (open center) mould. Set this half away to harden, and when it is hard put a dozen marshmallows around the dish inside and in center of it, sprinkling between them a cup of coarsely chopped English walnut meats. Then pour the rest of the Jell-O on, and when it hardens place another dozen marshmallows and more nut-meats, as before. When ready to serve, ter and decorate with a dozen be added to each individual

pile whipped cream in the cavities of walnuts. A cherry may dish as the pudding is served.

Berry Frappe

Dissolve one package of Raspberry or Strawberry Jell-O in one pint of boiling water. Just as it begins to thicken whip with an egg beater and add one pint of whipped cream, beating all together until thick. Serve in frappe glasses, partly filled with crushed fresh raspberries or strawberries. Canned berries are good when fresh fruit is out of season.



BERRY

FRAPPE

Macaroon Velvet Jell-O

Dissolve one package of any flavored Jell-O in one pint of boiling water. When it begins to thicken beat until of thickness of whipped cream, then add one cup of whipped cream and six crushed macaroons. Whip all together thoroughly, letting harden, and serve with whipped cream.

Mrs. Rorer's Jambolaya

Fill a mould or tall glasses a little more than half full of mixed sliced fruits, oranges and bananas and other fruits in season. Dissolve one package of Orange Jell-O in one pint of boiling water. When cool, pour it over the fruit in the mould or glasses. Chopped nuts may be added. Set away to harden.—Contributed by Sarah Tyson Rorer.

Almond Cherry

Dissolve one package of Cherry Jell-O in one pint of boiling water. Pour half into a mould or bowl. When it begins to thicken drop in a row of blanched almonds or walnut meats. When hard, pour in the rest of the Jell-O, add a row of almonds, and set away to harden.

The recipes given here are only samples from the large number in the new Jell-O Recipe Book. Many of them are a great deal simpler than the five above, and most Jell-O desserts can be made in a minute.

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Devil's Food Cake

1½ cupfuls sugar	½ cupful Crisco
1½ cupfuls milk	1 teaspoonful baking soda
½ cake chocolate	3 tablespoonfuls boiling water
2 teaspoonfuls vanilla extract	Boiled frosting
2 eggs	½ teaspoonful salt
2 cupfuls flour	

(Level Measurements)

Put ½ cupful of sugar into small saucepan, add chocolate and 1 cupful milk. Put on stove and stir till it boils five minutes, stirring now and then. Remove from fire; add vanilla and set aside to cool. Beat Crisco and remainder of sugar to light cream, then add eggs well beaten and beat two minutes. Now add remainder of milk, soda dissolved in boiling water, flour, salt and chocolate mixture. Mix carefully and divide into two large greased and floured layer tins and bake in moderate oven twenty-five minutes. Turn to cool and put together with boiled frosting. Sufficient for two large layers.

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Menus for a Week in May

(Continued from page 64)

Cook in the double boiler till thick. Flavor with one teaspoonful of vanilla or lemon extract. Make a meringue of the whites, using three teaspoonfuls of powdered sugar, and any flavoring desired.

GERMAN CHEESE-CAKE.—Beat the yolks of two eggs and stir into them, after creaming well, one ten-cent cake of cream cheese or an equivalent quantity of home-made pot-cheese. Add two tablespoonfuls each of flour and sugar, a pinch of salt, and three-quarters of a cupful of milk. Beat the whites of the eggs stiff and fold in. Spread into a pie shell, sprinkle with nutmeg and a few currants, and bake till set.



STRAWBERRIES SOLVE MANY A DESSERT PROBLEM

ROTHE GRÜTZE.—This should be made with raspberries, to be perfect, but strawberries will serve the purpose, and stewed rhubarb may also be substituted. Cook till tender two cupfuls of raspberries, strawberries, or rhubarb in enough water to cover. Press through a strainer—there should be a pint of juice—thicken with two and a half level tablespoonfuls of corn-starch wet with cold water, and sweeten to taste. Turn into individual molds, and when set serve with either plain or whipped cream.

BAKED APPLE SAUCE.—Pare and slice the apples into the little individual buttered ramekins. Add a tablespoonful of water, sprinkle with sugar, and squeeze a few drops of lemon-juice over each portion. Bake till transparent and serve hot. Slices of bread may be used instead of ramekins if desired.

SCRAPPLE.—Cook a pig's head till the meat comes off the bones easily. Reduce broth to two quarts, skim off all fat when cold, add two cupfuls of corn-meal to liquid, and cook half an hour. The corn-meal should be wet with a small quantity of cold water before being put into broth, to prevent lumping. Put the meat from the pig's head through a grinder, season with salt, pepper, and sage, and mix with the corn-meal. Pack in a bread-tin to set, and, when cold, fry in slices.

GINGER ICE-CREAM.—To two quarts of plain Philadelphia ice-cream—without eggs—add one cupful of chopped Canton

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Menus for a Week in May

(Continued from page 66)

ginger, three tablespoonfuls of the sirup, and two tablespoonfuls of lemon-juice. Freeze as usual and serve in blocks with lady-fingers or macaroons.

STRAWBERRY GELATIN.—Cap and crush one quart of clean berries, and cover with half a cupful of sugar. Let stand for an hour and then press out the juice. Soak two tablespoonfuls of granulated gelatin in half a cupful of cold water for two minutes. Dissolve in a cupful of boiling water. There should be about two cupfuls of strawberry-juice. When the gelatin is dissolved, add this strawberry flavoring and whip with an egg-beater till it begins to thicken. Meantime, have ready one pint of whipped cream. Fold this into the jellying mixture. Line the bottoms of the jelly molds with halves of fresh strawberries, pour in the gelatin, and set away to chill. Serve with plain or whipped cream.

STUFFED CHERRY SALAD.—After removing the pits from cherries with a cherry-seeder, stuff with pecan meats, walnuts, or filberts, or with cheese. Arrange on individual dishes on endive or romaine leaves, and serve with French dressing. If nuts are used, a Roquefort dressing is excellent—French dressing with a tablespoonful of crumbed Roquefort added.



RHUBARB FOR PIES, TARTS, AND TURNOVERS

BEAUREGARD EGGS.—Boil six eggs for twenty minutes. Remove the shells and yolks and chop the whites fine. Rub the yolks through a sieve. Boil half a pint of milk; rub a lump of butter the size of an egg into a tablespoonful of corn-starch and add to boiling milk. Season this with salt and pepper, and put in the whites. Place on a hot platter six squares of freshly toasted bread, and spread each piece with a layer of the white sauce. Then put on a layer of the yolks, and so alternate until all is used. Sprinkle with salt and pepper, put in a hot oven for a moment, and serve at once.

STRAWBERRY SHORTCAKE.—Sift a pint of flour together with a teaspoonful each of baking-powder and salt. Rub in an ounce of butter, add enough milk for a stiff dough, and bake in a greased pan for twenty minutes. Split in halves, butter and place one half on a platter. Cover with strawberries and sprinkle with sugar, put other half on, repeat the berries and sugar, and cover with whipped cream.



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HOW THE FIRELESS COOKER HELPS

By AGNES ATHOL

PROBABLY no questions on home economics are more constantly canvassed than those concerned with fireless cookers. The woman who has catered to her family for many years with the aid of her tried and tested range is apt to infuse a small amount of incredulity into her tone when she inquires: "And does it actually bake and roast?" She has a familiar tool under her hand in the shape of her capacious oven and she hesitates to accept a substitute.

I know the feeling. I have experienced it myself, only my fetish was a gas-range. Yet I bless the day when I was persuaded to add a fireless cooker to my kitchen equipment.

It is not necessary to make up one's mind that the fireless cooker must supplant the friendly coal- or gas-stove. You need not commit yourself to anything extreme. Say to yourself that you will use it to cook the breakfast cereal for summer mornings, and so start a hot day with the house fresh and cool; or that you will call it into action on emergency occasions when you must be away for the day and would otherwise have to serve a hastily warmed-over dinner or an array of cold dishes. You can still assure yourself that your allegiance to your loved stove for the lion's share of your cooking shall not be affected in the least.

Then, when the cooker is actually installed, and you have put it to its first test, whether for breakfast cereal, roast, stew, or some vegetable requiring long cooking, you will be astonished to find how unconsciously you fall to planning a hot Sunday dinner from a cool kitchen; a day visiting friends some miles out on the trolley, made possible by a fireless-cooker dinner at night; and how your mind will at once begin to take cognizance of the saving possibilities in gas or coal bills. For economy is the first claim for any kind of a fireless cooker. There is undoubted economy of fuel, and a secondary economy in material, partly because nothing is lost by evaporation, and partly because the fireless principle is especially adapted to the cooking of tough, inexpensive cuts of meat, which require long slow boiling or braising. Less evident, perhaps, but none the less real, is the

economy of time on the part of a housewife. If, let us say, she wishes to roast a piece of beef in her gas-oven, she must stay in the hot room for an hour or more, turning and basting the meat, altering the degree of heat, watching her dinner carefully lest it burn or be cooked too little. Cooking the same piece of meat in a fireless cooker entails only ten to twenty minutes of time on her part, while the radiating disks are being sufficiently heated; and, once shut up in the cooker, no further attention is necessary until she is ready to serve her dinner—and the roast will not burn if left too long in the cooker.

THIS economy of the housekeeper's time is inseparable from economy in energy. Any student of motions used in work will explain exactly how we housekeepers use valuable strength running

about our kitchens, taking too many steps, lifting things and putting them down in the wrong places only to move them again, opening and shutting doors, and so on. In the case of roasting a piece of meat, we give out an incalculable amount of nervous energy when we have to do our work in an overheated room, and when a meal has to be hurried inconveniently to be ready for a certain fixed hour.

I have had people tell me that they considered it more trouble to spend a few minutes in the neces-

sary preparations for fireless cooking than to stand over the hot stove throughout the dinner-getting. I can only reply that they are the victims of a fixed habit of work, and that what they complain of is not a fault in fireless cookers, but an unwillingness to learn and practise with a new kind of stove. When I left a New York apartment house and went to live in a suburban house which boasted of no means of cooking but a coal-stove, I had to go to a great deal of trouble to learn how to run it properly; I made many mistakes, wasted an enormous amount of coal by not closing my dampers as I should, and endured one long, hot, hor-



I WASTED MUCH FUEL BEFORE LEARNING TO USE A COAL-STOVE

(Continued on page 69)

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MUNSING UNION SUITS for Men, Women and Children

Fine in Quality — Non-Irritating — Long Wearing — Perfect Fitting — In Every Way Satisfactory

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The O-Cedar Polish Way

Wet a Piece of Cloth—
in water—cheese cloth is the best.



Wring It Dry—
or until it is just slightly more than damp.



Pour on O-Cedar Polish
until the cloth contains as much
polish as it does water.



Go Over the Surface
to be cleaned. Varnish absorbs O-Cedar but not
water—the friction removes the dirt and dust—and
the surface is cleaned.

Polish with a Dry Cloth
Slight rubbing will quickly produce
the desired lustre and finish.



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is brought out—seeming blemishes dis-
appear and the article looks like new.

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not gummy or sticky. A cambric
handkerchief would not be soiled
if placed on any article polished
the O-Cedar Polish Way.

CHANNELL CHEMICAL CO., Chicago, Ill.
CHANNELL CHEMICAL CO., Ltd., Toronto, Can.

Be sure you always get

O-Cedar
Polish

25c to \$2.50 Sizes

At All Dealers' Everywhere



HOW THE FIRELESS COOKER HELPS

(Continued from page 68)

rible summer because I did not feel convinced of the merits of the fireless cooker. When I finally came to possess one, however, I did not find it nearly so complicated a matter learning to adapt my ordinary receipts to the fireless cooker as I had found the management of the coal-stove; nor did I waste any fuel. I even went so far as to purchase a small oil-burner to start the cooking on, finally dispensing entirely with the range in very hot weather.

Next to the advantage of lessening fuel bills and saving my time and strength was the sense of freedom I obtained as soon as I put my new kitchen assistant to work. If friends were to be entertained at luncheon, I could put my creamed potatoes, soup, and peas in the fireless cooker right after breakfast, and go on with other household tasks. I did not have to excuse myself after the guests' arrival to start cooking or heating these dishes. If I wanted to go shopping for the day, I could put a ham or a big piece of corned-beef or other meat requiring slow cooking in one compartment, and perhaps two vegetables in the other, for, by using a triple nesting set I can cook three articles of food in one compartment, and my dinner would be hot and appetizing when I reached home. There are many other fireless-cooked delicious joints, but in passing I must enter a plea for the ham; it is the most juicy, tender, please-may-I-have-some-more piece of pig any one could desire.

Mothers who have to go out for hours with their perambulators; business women who are trying to keep bachelor hall; farm women who have a whirlwind of tasks to make the hearty midday dinner-getting a burdensome last straw; for all of these, the fireless cooker represents a wonderful means of serving hot food with the least possible difficulty. That the food thus cooked is superior in delicacy of flavor, unusual in nourishment because all the natural constituents are retained, and thoroughly cooked, if the cooker has been properly managed; these are additional advantages which it is well for you to keep in mind.

It is possible to cook by all methods in a fireless cooker, but it is not practical to do so for various reasons. Cake, biscuit, bread, chops, fish, steak, and other

foods requiring but a short time can be done in the fireless way, but, obviously, there would be no saving of either fuel or trouble. On the other hand, for foods such as soup or pot-roast, that require either too much expensive gas, or too long-continued coal-stove heat, the fireless cooker is the sensible and economical way. The time required for any cooking process must be considered by the housewife, and the ordinary method should be used for quickly-cooked dishes, or those which must be constantly stirred. But on most every-day menus there are many dishes which could be put out of the way and left to cook themselves. The breakfast cereal may be put in the cooker overnight, and taken out steaming in the morning. Soup may be started after breakfast, and boiled meat and vegetables given a long cooking. Potatoes, macaroni, rice and other articles which become soggy if left too long in the water in which they are

cooked, have to be timed more accurately, and this is something that must be learned by practise. Reheated potatoes, spaghetti with cheese, and dishes in combination with cooked rice may, however, without loss of flavor, be started early in the day

and left in the fireless cooker. The thrifty housewife should examine her menus and see how many slight changes in them can be made that will permit her to avail herself of the fireless method.

She will soon find in hot weather that she can get along for several days at a time without using the stove and suffering with its heating the house; and she can have those things to eat that would not be as profitable to cook in the fireless cooker on wash-day and ironing-day, when the fire must be kept going. Roasting and baking are done by using two very hot radiators, one above and one below the food, and the time necessary is but little longer than that in the coal-stove oven. So that the family does not need to be satisfied with stewed and boiled food just because the range is excused from service.

A simple cooker may be had with all the new devices from six or seven dollars up to eighteen or twenty, according to the number of compartments and the quality of material employed. I once had a little cooker to experiment with, without radiators, which I purchased for \$1.00;

(Concluded on page 71)



A FIRELESS COOKER SAVED ME FROM EXCUSING MYSELF TO START THE DINNER



He Likes You Better in Alabastined Rooms

Do you realize that this year's fetching costumes demand plain, unfigured, soft-tinted walls for backgrounds? To look your best, decorate your home in wonderful velvety Alabastine colors. (Your dealer has them.) Write us for Free Alabastine Book of 40 Color Plans, showing this year's beautiful rooms possible at small cost. Much valuable information. Free stencil offer. Send today for book.

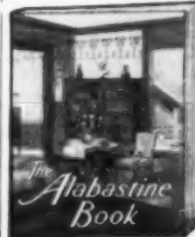
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Pretty Rooms



A Mellin's Food Boy

If your baby is not gaining as he should, give him fresh milk, which may be easily modified to suit his needs with Mellin's Food.

Babies are growing strong and healthy every day on the Mellin's Food modifications of fresh milk. Why not try it?

Sufficient Mellin's Food for trial sent free.

Mellin's Food Company
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These trade-mark criss-cross lines on every package.

GLUTEN FLOUR DIET FOR DIABETICS

and cases of
Kidney and Liver Troubles, Rheumatism, Obesity and ills arising from excess of Uric Acid
Rich in Protein. Ask your physician. Leading grocers.

The Pure Food Laws require that Gluten Flour must contain at least 35% of gluten or protein. Our Gluten Flour contains about 40% (a recent analysis showed 42%) and must not be confused with "4/7 standard" Gluten flours, which contain about 20% only. To be safe insist on getting Farwell & Rhines "Criss-Cross" (#) brand of Gluten Flour and other cereal specialties.

For booklet or sample write:

FARWELL & RHINES, Watertown, N. Y., U. S. A.

SOME DECORATIVE BEDROOM TRAYS

By BELLE BROLASKI

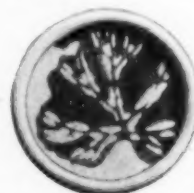
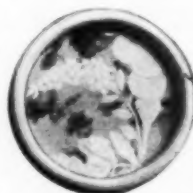
YOU have visited sick-rooms, without doubt, where the medicine glasses and bottles were set upon the table, leaving sticky rings or stains upon its cover; or where an array of saucers or plates to prevent this have possibly caused a shortage in the china-closet. Even your own iced-water pitcher has proved a source of annoyance when thoughtlessly left upon the bare top of your well-polished bedside table. Yet the addition of a pretty tray to the list of bedroom necessities could have prevented both the appearance of untidiness, the soiling of table spread, or the marring of the furniture.

Trays are such pretty things that I marvel we do not covet them in numbers. And they offer such an opportunity for the exercise of individuality and artistic taste in their creation, that the woman who likes to watch pretty things grow from under her fingers should certainly rejoice over the possibilities they offer to her.

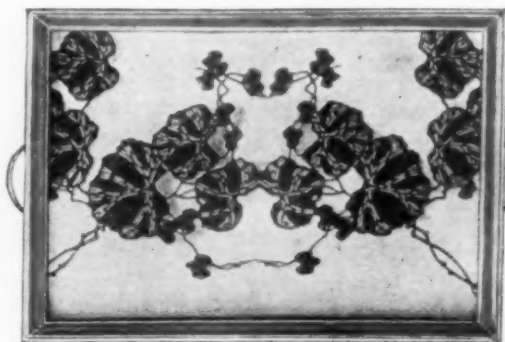
Make them, not buy them? Certainly! Your own bedroom tray may exactly match your draperies or fit into the color scheme of your room. A bit of flowered cretonne left from the curtains can be taken to the picture-framer's, and framed in a white enameled molding, with slender gilt handles; or a square of embroidered linen like your dresser-scarf can be similarly treated. A bit of wide brocaded ribbon from the rem-



ALL THE CHARM OF THE OLD BROCADE IS HERE



COASTERS HOLD THE STRAY TUMBLERS AND PROTECT YOUR POLISHED TABLES



BLUE-AND-WHITE JAPANESE TOWELING IN A WHITE ENAMELED FRAME



A GROUP OF BRILLIANT BUTTERFLIES MOUNTED FOR THE GUEST-ROOM TRAY

nant counter will make you a wonderful pretty tray and coaster to match. The expense of framing is comparatively slight. And, indeed, if your attic or storeroom can furnish you a discarded picture-frame with a rather deep rim, whether white, gilt, mahogany, or walnut, oval, square, or oblong, you need not even call in the services of the picture-framer. Select the material you wish to use for the tray, and, cutting a piece of cardboard the size to fit your frame, mount the material upon it by gluing it around the edges, stretching it perfectly smooth. After placing in the frame, put in the back-

ing, just as for a picture, securing with small brads. Have the backing as smooth as possible, and over it stretch a piece of dark felt or other soft material, to prevent the tray from scratching the table. Glue this at

the extreme edges of the frame, and if it stretches unevenly, trim to fit. Brass or copper handles may be put on; these may usually be had at a ten-cent store, or perhaps you have an extra pair of drawer-pulls you can use instead.

For your guest-room in its summer fittings, a tray made by mounting a flight of gay butterflies between two sheets of glass in a mahogany or silver-gray frame will be exquisite in its decorative effect. Pressed ferns, wild flowers, fir branches, between glass, are equally attractive and even easier to mount.

HOW THE FIRELESS COOKER HELPS

(Continued from page 69)

but I would advise those trying the idea for the first time to get a type which will roast and bake as well as cook. Electricity is also applied to several new kinds of cookers to start the cooking. These electric fireless stoves are very attractive; they cost from twenty-five to fifty dollars.

The different firms making cookers each have some little distinguishing specialty. Most of the ordinary, modern cookers have one, two, or three compartments lined with seamless aluminum, and cylindrical aluminum vessels with tight-fitting lids to fit the wells. It is important for the covers of the compartments to be separate and to clamp down firmly, keeping in all the heat, or the cooking will be a failure. In addition, radiators of metal, composition, or soapstone, are usually supplied for each compartment. They retain the heat given them by the original heating for a very long time, and serve to finish the cooking. The earliest kind of cooker was operated merely by heating the food to the boiling point and then shutting it up with its own heat; but the radiators permit a much higher degree of heat to be kept for a long enough time to roast and bake. Pie-racks, tongs for lifting the hot disks, radiators, and utensils for cooking the food are all included in the price of a fireless cooker; but extra vessels, such as a double boiler or nesting saucepans, must be bought separately.

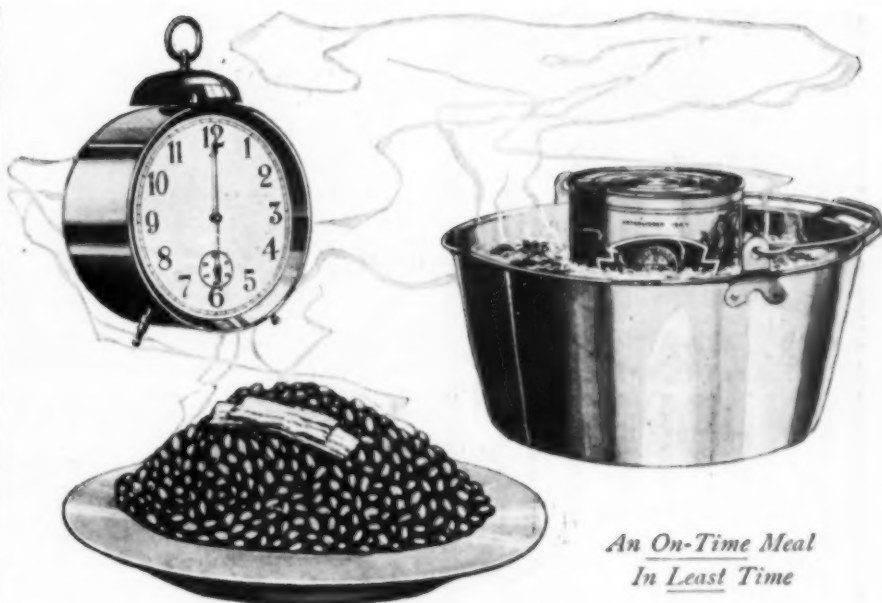
Air your cooker when it is not in use. Once in a while, give it a thorough washing out with soapy water, and a good sunning from time to time is excellent. Always dry it carefully after using.

SOME GARDEN PESTS

By Emily Rutherford

FOR the "miner", which mines and girdles stems near surface, leave trap plants for fly to lay eggs on in spring, and destroy these in June. For rust, cut out and burn affected plants; after cutting season is over, spray at intervals of ten days with Bordeaux mixture. Keep soil fertile and full of humus. Powdered hellebore or a good sprinkling of lime on the ground before planting is satisfactory in making radishes immune from pests.

For black-rot and club-foot in cabbage and cauliflower, it is first best to avoid infected ground; next, for black-rot, soak seed in formalin, one pound to twenty gallons of water, fifteen minutes. A liberal application of lime to the ground before planting is a preventive of club-foot. For lice, spray with a decoction of tobacco. For worms, spray with arsenate of lead until head forms, then with pyrethrum of hellebore.



We Take Time to Give You Leisure

Just heat Heinz Baked Beans while the table is being set. Then serve.

Without bother or fuss, without the hours of preparation, you give your family *real* baked beans with the *real* flavor that comes only when beans are baked by fire in an oven. The hard work is all done for you in our famous kitchens.

Heinz Baked Beans One of the 57 Varieties

are baked the slow, painstaking way, the one way that produces the flavor and makes beans most satisfying and nourishing.

There are quicker, easier methods of cooking beans, but we are not looking for quick or easy ways. From the start of our business, our one aim has been to make only the best.

That's why we issue the broad guarantee for all our products, "Your money back if you're not pleased."

There are four kinds of Heinz Baked Beans:

- Heinz Baked Beans with Pork and Tomato Sauce
- Heinz Baked Pork and Beans (without Tomato Sauce)—Boston Style
- Heinz Baked Beans in Tomato Sauce without Pork—(Vegetarian)
- Heinz Baked Red Kidney Beans

Others of the 57 Varieties are:

Spaghetti—cooked ready to serve, Peanut Butter, Cream Soups, India Relish, Olives, Tomato Ketchup, etc.

H. J. Heinz Co.

More than 50,000 Visitors inspected the Heinz Pure Food Kitchens Last Year



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is on the selvage
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Don't take a substitute
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WASHING DOES IT ALL
NO IRONING

An all-the-year-round Fabric
For the Entire Family

The demand for Ripplette has been so great that many substitutes are being shown, and in some cases are represented as Ripplette.

We shall protect our rights in the courts against any infringement of this trademark, and to protect ourselves as well as the public we are marking the selvage of every yard of Ripplette—

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This mark can only be found on Ripplette, and unless you see it on the selvage you may be sure you are not being shown genuine Ripplette.

Ripplette is an all-the-year-round fabric for which many uses may be found in the household—is very serviceable, is fast-colored, non-shrinkable, and requires no ironing.

Ripplette is made in plain white, solid colors, and in contrasting stripes of the best and newest shades.

28 inches wide, 15 cents a yard.

If you cannot get Ripplette at your dealer's, send us your name and address, and we will send you our book of samples and tell you how you can get just what you want.

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Freeman's
Face Powder

has stood the test for thirty years. Why not test it yourself? Buy a box for 25c. If after using half you do not think it equal to any powder, no matter what the price, your dealer will refund your money.

Freeman Perfume Co.,
Dept. 59. Cincinnati, O.

25c

Write for
Samples

When answering advertisements kindly mention McCALL'S MAGAZINE.

DISCIPLINING SONS AND FATHERS

By ANNETTE THACKWELL JOHNSON

MRS. MARTIN helped herself to a roll, then glanced about for the butter and discovered it at the other end of the table, near her husband, who was engrossed with the morning paper.

"I hate to interrupt you, John," she said. "You must be very much interested, for you haven't uttered a single word this morning; but would you mind passing the butter?"

Her husband looked up with a start, and, hastily laying down his paper, attended to his wife's request.

"Excuse me, my dear," he said. "I was interested. There's a long article here by a fellow who thinks he knows everything on discipline. He tries to prove that instead of parents disciplining their children, the children discipline their parents. He uses quite ingenious arguments."

"What nonsense!" smiled Mrs. Martin. "Do you suppose that when I told Geraldine she could not attend Amy's party next Tuesday I was disciplining myself and not her? You would have to use ingenious arguments indeed to convince me of that."

"Well, I don't know," her husband said thoughtfully. "The way it is put here sounds quite convincing. Listen to this—"

But the sentence was destined never to be finished, for that moment the dear, rosy face of Son peeped hesitatingly through the door.

His parents glanced at each other, their looks saying, "He has done something," for when their boy entered the room

by any other method than a running jump, they knew things had gone amiss, and they wondered what was wrong.

"What's the matter, Bob?" His father's voice was kind, but grave. "What's the matter? Speak out, my boy."

Robert came to a standstill in front of his father, his head on one side, and his hands trying to find comfort in his pockets. There was a moment's silence while the boy gulped furiously, then:

"Father, I told a lie yesterday."

Consternation was written upon his parents' features. A lie! Their son, a Martin, a liar? Terrible!

Robert's honest little face looked from one to the other with a question in his eyes. What were they going to do to him?

"Oh, Bobbie!" cried Mother tremulously. "Oh, Bobbie, how did it happen? Tell Mother all about it."

"It—it was about the Y. M. C. A.," stammered Bobbie. "You know that I saved my money all summer, Mother, in order to join the gym. I wanted it more than anything else, because of the swimming-pool. I can beat all the kids swimming—you know I can. There are to be water races soon, and I wanted to enter them, for I thought I could win easily; so I took my three dollars and joined yesterday with the other boys."

ROBERT paused and scraped at the matting with the toe of his boot.

"But where does the lie come in?" asked the mother. "There's nothing very wrong, so far, Bobbie."

"It—it was the joining," Robert explained. "On the way up to the gym, Piggy Jones told me I couldn't join, because boys under ten weren't taken, and I'm not ten until November. Then he—he said if I'd just put my birthday forward a little bit, one month would let me in."

So when I wrote my name I put down October 10th instead of November 30th as my birthday. It—didn't hurt anybody, you know."

There was silence in the Martin dining-room, an awful silence. Then came a sob from Mother. Robert was upon the other side of the dining-table in a second, with his arms around her neck, and his dirty little hand wiping the tears from her sorrowful eyes.

"Don't, Mother! Dear Mother, don't cry. I'm sorry, but it really didn't hurt any one, even a little."

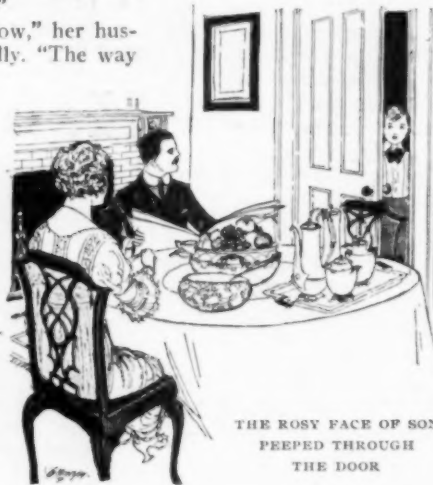
His father spoke, seriously, gravely: "You hurt yourself, my boy, and you have hurt us. Your mother and I were so proud of our truthful son."

"Oh, Bobbie," wept mother; "don't you know that's the way these grafters started that Father talks about? They began by telling one lie when they were boys. It seemed nothing, but it went on, and on—" She sobbed despairingly.

Bob glanced from one to the other.

"But it's done, now," he burst out; "it's done—I can't help it. I'm sorry, but it's too late. I will never do it again."

(Continued on page 74)



SPRING AND SUMMER BARGAINS!

From The CHARLES WILLIAM STORES, New York \$1

Just to give you an idea of the wonderful values we give, and the money you can save on EVERYTHING YOUR FAMILY WEARS, we show here a few extra-special bargains which you can order on approval direct from this advertisement.

We Pay All Delivery Charges

You have nothing more to pay when the goods arrive. We guarantee satisfaction on every purchase. Money back if you are not pleased. Write for FREE Catalog today.



No. 24 D 506

79c

Prepaid

This Pretty House Dress, only 79c, Postpaid

Very attractive House Dress at a remarkable bargain. Made of solid color linen, neatly embroidered in white. Sailor collar, novel side-closing, cuffs and waistline piped with white. The embroidery which embellishes collar, front and cuffs is of the durable Japanese kind. Short sleeves. Skirt has a plait at center front and a plaited panel at the back. Visible pearl-button closing. Sizes, 32 to 44 in. bust measure. No. 24 D 806. Cadet blue, Prepaid, 79c. No. 24 D 807. Tan, Prepaid, 79c. No. 24 D 808. Lavender, Prepaid, 79c.



50¢ LONG SILK GLOVES

No. 22 A - 1. - Very reasonable bargain in Ladies' 16-button silk Mousquetaire Gloves. Made of pure silk, full 23 inches long. The perfect fit and superior silk make these gloves ideal for dressy wear. Sizes, 5 1/2 to 8 1/2. Colors, white or black. State color and size. Prepaid Price, per pair, 50c.



No. 24 A 1000



No. 24 A 1100



No. 24 A 400



No. 24 A 900



No. 24 D 461

Prepaid

Your Choice of These Four Waists, only \$1 Post-paid

No. 24 A 1000. Smart tailored Waist of excellent quality crepe. New raglan sleeve model that women everywhere will wear this summer. Jaunty turnover collar and sailor tie, and natty turnback cuffs of material in a contrasting shade of light blue or rose. A hint of the Norfolk in box-plaited front in keeping with its outing style. Visible front-closing with dressy crochet buttons. White only. Sizes, 34 to 46 inches bust. State size and color. Prepaid Price, each, \$1.

No. 24 A 1100. Fine washable crepe Waist, beautifully embroidered on the long shawl collar which finishes neck and closing edge. Soft plaited net frills at the inside and outside of the collar. Drop sleeves and deep cuffs have net frills, embroidered turnover to match the collar. Plait at each side stitched to bust depth. Front closing. White, light blue or rose-color embroidery. Sizes, 32 to 46 inches bust measure. State size and color of embroidery desired. Prepaid Price, \$1.



Girl's Dress, 39c
Postpaid anywhere in U. S.

No. 24 A 800. Attractive Dress for girls, age 6 to 14 years. Made of serviceable, easily laundered linen. Striped percale trims the collarless neck and the front, where a tiny button trimming gives the vestee effect. Popular Bulgarian blouse, long-waisted effect. Wide striped belt. Neat killed skirt. Striped cuffs on short sleeves. Invisible closing in back. Colors: tan, with red striped trimming; Copenhagen blue, with navy striped trimming. State age and color desired. Prepaid Price, each, 39c.

No. 24 A 400. Dressy Waist of all-over cream shadow lace on a foundation of fine net. Yoke extending over shoulders, front and back. Trimmed with double-hemmed frill of net. Delicate-colored band between lace and lining encircles the waist at bust depth, ending in a charming butterfly bow of taffeta ribbon in front where waist closes. Choice of light blue or pink bow. Sizes, 32 to 46 inches bust. State color and size. Prepaid Price, each, \$1.

No. 24 A 900. Charming Waist of soft voile. Just the stylish, flimsy garment for dressy Spring and Summer wear. Extremely dainty, with full-length revers richly embroidered in floral pattern and soft plaited frills of net outlining the revers and finishing the neck. Tiny pearl buttons give vestee effect in front. The three-quarter sleeves are finished with net-frilled cuffs of embroidered voile. Invisible front closing. Sizes, 34 to 46 inches bust measure. State size. White only. Prepaid Price, each, \$1.

Boy's Suit, \$3.99

No. 4 E 561. Boy's all-wool blue serge Norfolk Suit with extra pair of trousers, standard weight, soft twill, fast color material. Single-breasted jacket with yoke and two box plaits front and back, detachable belt. Full-peg style trousers with belt loops, side, hip and watch pockets. Sizes, 7 to 17 years. State age desired. Prepaid Price of suit and two pairs of trousers, only \$3.99.

Attractive Dolly Varden Flowered Crepe Dress, only \$1 Post-paid

This is one of our most exceptional values. Has V neck and attractive sailor collar outlined with folds of solid color lawn to match. Plaited net frill trims the neck and waist front. The three-quarter Italian sleeves are finished with plaited net frills and piping. Neat-fitting skirt has tulle effect in front and a piping at waistline. Visible pearl-button closing. Sizes, 32 to 44 inches bust measure. In ordering, be sure to state size and color wanted. No. 24 D 461. Lavender, Prepaid, each, \$1. No. 24 D 462. Light blue, Prepaid, each, \$1.

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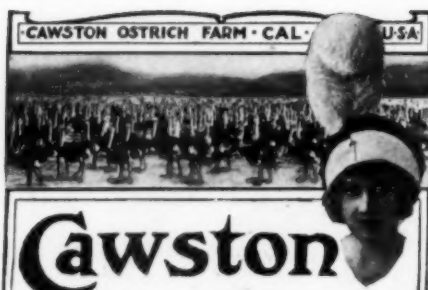


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We Guarantee Satisfaction or Money Refunded



Cawston

This modish 15-inch Cawston Special Plume No. 15 is just the right length for your Spring hats. Price, \$2.50.

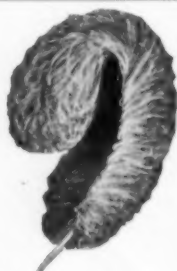
Cawston French Heads (Tips), three in a bunch, now very fashionable. Number 350, 9 inches long, is specially priced at \$2.50 a bunch.

The above plume and tips are furnished in black, white or any staple solid color at these prices. Shaded or to match sample, 50 cents extra. Order now by mail.

These Cawston Plumes and Fancies are guaranteed for a year against imperfections—they are also guaranteed to be perfectly satisfactory or money refunded.

**This New
Maxixe
Fancy
made from
Your Old
Feathers**

\$1.50 and up.



The Maxixe is a new Cawston Creation costing \$6.75 new.

Send us your old plumes and we will write you the cost of converting them into the Maxixe or some attractive Fancy, French Plume, Band, Boa, etc. We return your old feathers if our prices don't suit you.

Write for the New Spring Cawston Catalogue, including a \$1.50 cash coupon free.

The Cawston Ostrich Farm
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500 N Fifth Avenue, New York City
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BUST and HIPS

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on method," with herself for the model and a looking-glass with which to see how it fits at the back.

Hall-Borchert Adjustable Forms

do away with all discomforts and disappointments in fitting, and render the work of dress-making at once easy and satisfactory. This form can be adjusted to 50 different shapes and sizes; bust raised or lowered, also made longer and shorter at the waist line and form raised or lowered to suit any desired skirt length. Very easily adjusted, cannot get out of order, and will last a lifetime.

Write for Illustrated Booklet containing complete line of Dress Forms with prices.

Hall-Borchert Dress Form Co.
Dept. A, 30 W. 32d St., NEW YORK
Dept. A, 163-171 North May St., CHICAGO
Dept. A, 41-45 Lombard St., Toronto, Can.

When answering ads mention McCALL'S

DISCIPLINING SONS AND FATHERS

(Continued from page 72)

"No, Robert," said Father, "it's not too late to confess. That is the thing to do." Even Mrs. Martin shrank back.

"Oh, John, you wouldn't make him do that!"

"Why, Father, all the fellows would call me a liar."

"Come here, Robert!" The boy obeyed and was lifted tenderly upon his father's knee. "I don't want to be hard on you—you know how Father and Mother love you—but you have done a dreadful thing. You have told your first lie, and made the beginning of a habit. There is only one way out. You must go up to the gym., tell Mr. Foster the whole story, and write your real birthday over the false one."

"Oh, Daddy, I'd rather be whipped. I can't, I can't!"

It took three days to persuade Robert that this was the thing for him to do. His parents considered it wisest to let children make their own decisions, as far as possible, but they did all they could to help this one along. After three days of holding back, Robert appeared at the gymnasium and made his confession to Mr. Foster, who proved most sympathetic and kind.

"You'll never tell a lie again, will you, Bob?" he asked the little chap.

"No, indeed," answered Robert, with emphasis, as he erased his false registry; "the fun of the extra month wasn't worth it."

The winter proved a hard one for the Martin family. Mr. Martin was very ill for many weeks, and expenses ran high. When vacation time arrived, the family funds, never very plentiful, were sadly low, and the Martins were figuring closely to see how they could manage.

"We will rent the house," remarked Mrs. Martin, "and that will give us something to depend upon."

They had no difficulty in renting the house, but a sea voyage had been prescribed, and that would be an expensive thing. The matter was discussed from every point of view. At last Mrs. Martin found a solution. The family should embark at Baltimore and sail up the coast to Maine; that was a cheap voyage, and at its close would be lovely Maine.

"We're like a nestful of birdies, Mother," observed Geraldine, "always crying, 'cheep, cheep!'"

Mr. Martin went into town to find out what the cost of the trip would be.

"My dear," he said to his wife upon returning, "we can just manage it, the two children going half fare. When the clerk asked me Geraldine's age, fortunately I had forgotten it. You know my wretched memory for ages. I said she was not quite twelve, in good faith; I didn't remember until I had left that she would be twelve before we started."

"I never saw anybody like you, John," Mrs. Martin laughed. "You can't remember birthdays."

Why, the child was twelve last week. But it doesn't matter, Geraldine is small for her age. Poor child, she couldn't have a party this year, but the voyage will make up for it. She'll enjoy it so."

She did, and so did they all. The weather was perfect, and none of the Martins sick. Father lay on a deck chair and read or idly gazed

"YOU MUST BE VERY CAREFUL NOT TO TELL MY AGE"

seaward. Mother sat near him, embroidering, and telling him little pleasant bits of gossip about the passengers. Geraldine and Robert ran around the deck playing hide-and-seek with the other children, and shrieking with delight whenever the porpoises appeared.

Altogether, it was a most delightful trip, until the morning they were to land at Boston and reship for Portland. Mr. and Mrs. Martin were in the cabin fastening up the suit-cases, preparatory to departure, when they heard their children talking just outside the door.

"Yes, Robert," Geraldine was saying, "you must be very careful when we go on board the next ship not to tell my age, for Father told the man I was under twelve, and we got the trip half price."

There was an ominous pause. Mr. Martin dropped the suit-cases he was holding; Mrs. Martin looked out of the window.

Then, with a choke of surprise, Robert's voice came to them:

"Why, Geraldine Martin! My father didn't do that!"

"He had to, Robert," explained sensible Geraldine; "we are so poor. Mother says we will have a tight squeeze getting through, as it is."

"Well," Robert spoke deliberately, "they've done the very thing I did at the

(Concluded on page 75)

DISCIPLINING SONS AND FATHERS

(Continued from page 74)

Y. M. C. A. They made me confess it, too. There's no difference at all. It's just as bad."

All that day Mr. and Mrs. Martin sat on deck and gazed seaward in silence. They were not even interested when a school of whales came into view. They were wondering how they could heal the

wound that had been given their little son's ideal of honor.

It was evening when Mr. Martin called Robert to him and lifted the boy upon his knee. "Robert," he said, "a lie is a dreadful thing. Father is sorry that he told one, and when we go



"FATHER WILL TAKE HIS OWN MEDICINE"

back to Pittsburgh he will take his own medicine. He is going to confess."

Robert gave his father a big hug, then silently, sympathetically, slipped down and ran away.

Mr. Martin mopped his brow as he turned to his wife:

"Talk about parents disciplining children!" he said ruefully.

A NEEDLE-AND-THREAD TRICK

By F. H. SWEET

TO AMUSE a party of young people, tell them that a knot in a thread never makes any difference to you; that your thread, knot and all, goes right through any material you are sewing on. Of course, they will not believe you, so offer to show them.

Go out of the room for needle and thread. While out, wrap a bit of thread once around the top of the thimble finger, and place thimble on it to hold secure. Conceal the loose end in your palm. Return with spool of thread, needle, and piece of cloth in your hand. Holding the piece of cloth in your left hand, break off a piece of thread in full view of the spectators, and thread your needle, leaving one end of thread close to needle and concealed by forefinger and thumb; the other end should hang down as long as, and by the side of, the thread fastened under the thumb, so the two appear to be ends of the same thread. Ostentatiously tie a large knot in one loose thread end (the thimble thread, of course) and begin to sew. By moving the hand quickly after needle is inserted in cloth, it will appear that you have passed the knotted thread through it.



"Kayser" SILK GLOVES

HOW smoothly and roundly these silk gloves fit! They are Kayser Silk Gloves, and they will fit your hand and arm with equal grace and beauty.

Kayser Silk Gloves wear better, fit better and hold their shape longer than any other.

Remember the name Kayser. It is stamped in the hem, and with each pair is a guarantee ticket that the tips will outwear the gloves.

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Boys' and Girls' Combination Suits, (Undervest, Waist and Drawers), made to withstand long, severe wear. Buttons stitched to tapes, not to fabric. 2 to 13 years, 50c the garment.

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THE HOME DRESSMAKER

Lesson 39. Ladies' Linen Dress

By MARGARET WHITNEY

NOTWITHSTANDING the fact that we have this season many exquisite and new weaves in cotton fabrics for the development of your summer gown I have preferred white linen, which has a permanent place in the wardrobe of the well-dressed woman. Therefore, I have selected this month for our dressmaking lesson the effective ladies' dress made after McCall Pattern No. 5875, which comes in six sizes, from thirty-two to forty-two inches bust measure.

This dress, which has the dignity of a summer costume, developed in plain white linen fifty-four inches wide, will require just four yards to make the dress in size thirty-six, cut according to diagrams.

Naturally, the price of linen varies greatly, but the coarser weave, to be had for 65 cents a yard, and upward, will be found more durable.

In addition to the material, it will be necessary to purchase two Transfer Designs No. 270 to give sufficient length to the running pattern that circles each tunic and trims the collar and cuffs.

Eight pieces only of the ten-piece pattern are shown in the accompanying diagrams. The plaited sleeve is omitted and the foundation yoke, which is cut from some inexpensive lining fabric, is not given.

TO CUT this dress, fold the material lengthwise, and place thereon the pattern pieces S, F, E, C, U, I, and B, according to the illustration, Fig. 4. The piece of the material marked xxx is joined to the remaining material, after these pieces of the pattern have been cut, and is sewn—selvage to selvage—to give the width necessary to cut the pattern piece R, which is shown in Fig. 3.

At either side of the piece R, the marks xxx show plainly where this piece is joined. The width of the material lacks just this amount to make it fill the requirements of the pattern in cutting the lower part of the skirt, which laps at the perforations. One edge of the goods comes to the perforations, the center front of pattern, and one edge to

the extreme edge of the pattern. The edge of the pattern marked xxx is laid on the fold of the material, as shown in Fig. 3. As the front of the skirt overlaps, it is only necessary for this additional piece to reach the real center of the front of the skirt, with the flap hiding the piecing seam.

Each piece in Fig. 4 is cut double. Four pieces, B, E, C, and U, are placed at the fold of material, in order to avoid a seam. Before removing the pattern from material—even before cutting same—mark all perforations carefully on under and upper piece. This will make the fitting easier and the putting together of the gown more accurate.



FIG. 1—LADIES' LINEN DRESS
NO. 5875

NOW, that the dress is cut from four yards of fifty-four-inch material, according to instructions, and the foundation yoke is cut from the lining fabric, make ready for the sewing. First, take the yoke and fit carefully to the proper hip size. Adjust the darts, stitch and press flat, sew the bias seam in the back of the yoke and mark the line on which the front closing is to be finished. Then turn up the bottom edge of the yoke three-eighths of an inch and baste this over the top of the bottom piece of the skirt R, Fig. 3, and sew on the machine at the edge of the yoke.

Now the bottom of the skirt is faced with a straight three-inch facing of the lining fabric and stitched.

This is followed by joining the front of the skirt. To do this properly, fold under right-front edge of skirt at single small circles (●). Lap over left-front edge with edges even. Stitch to position one inch from fold edge as far down as double small circles (●●). And then press pleat to lower edge.

It is necessary now to slash center-front of lower section as far down as double large circles and bind edges. This leaves the front seam of yoke free for the opening.

Take the tunics and turn up the hem of the fronts and the lower edges at

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THE HOME DRESSMAKER

(Continued from page 76)

the single small circles, and stitch them carefully one inch from the folded edge. Place, slightly above the stitching, the transfer design, basting the paper carefully in place. After this, press with a hot iron and proceed with the placing of the tunic.

If you desire to finish the embroidery on each tunic, before it is sewn on to the skirt proper, care must be taken not to stretch the upper circular edge. To avoid this baste on the edge a piece of tape. To place the lower tunic, sew upper edge to the lower edge of the yoke, easing in any fullness with the centers and edges even. Stitch this to position three-eighths of an inch from edge, turn in raw edge and hem.

NOW we are ready to place the upper tunic, which has already been hemmed, and stamped and possibly embroidered. Sew upper tunic to the top of the yoke, with the centers and edges even. Follow this by joining the yoke and upper tunic on belt. This belt pattern, No. 1 in Fig. 4, is a straight piece of linen lined with white canvas, one and a half inches wide. This allows the linen to be turned over the upper and lower edge of the canvas, where it is

for flatness to the usual hook and eye. Provided that the correct size of pattern has been purchased, the skirt will need very little, if any, adjustment to the figure other than adjusting the length of skirt and fitting the yoke properly. The waist, however, is another matter.

The sleeves—pattern piece S in Fig. 4—are cut to include the cuff. Turn down the edge of the cuffs deep enough to allow the edge of the embroidery to hold the hem in place without extra stitching; after this, apply the transfer pattern on each cuff, and embroider now or after the dress is finished. Turn back the sleeve at perforations indicated to form the cuff before closing the under-arm seam of the sleeve.

This treatment is not practical where the material has a right and a wrong side, in which case the cuff must be faced.

The sleeve requires no fitting save an adjustment to the armhole if necessary. Place seam of sleeve to the under-arm seam of the waist, having the four large circles in the sleeve toward the front.

The collar can be cut and the transfer pattern placed, like the cuff, so as to catch the hem in the embroidery. This can be put aside until the waist is fitted and stitched.

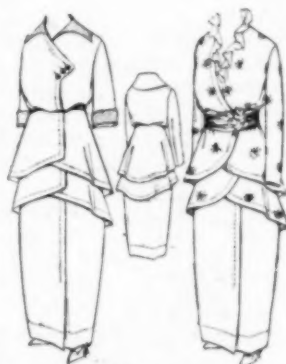


FIG. 2—FRONT AND BACK OF LADIES' LINEN DRESS

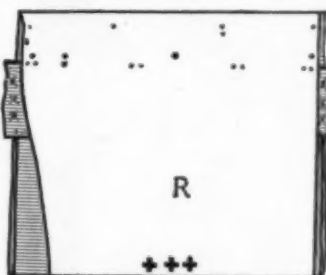


FIG. 3—BOTTOM OF SKIRT WITH PATTERN PLACED PROPERLY ON MATERIAL, THE FOLD OF WHICH IS AT THE BOTTOM OF CUT

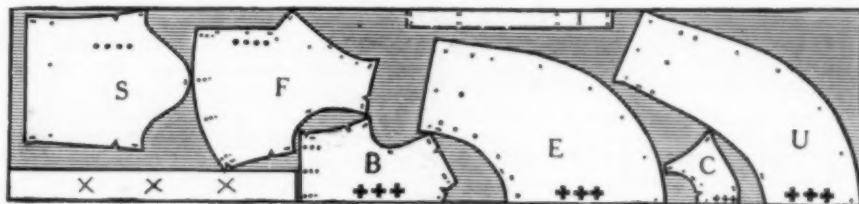


FIG. 4—DIAGRAM FOR CUTTING
(S) Sleeves; (F) Fronts; (B) Backs; (E) Upper Tunic; (C) Collar; (U) Lower Tunic; (I) Belt

basted into place before the tunic and yoke are attached.

Stitch the yoke and tunic over the upper edge of the belt, baste firmly to position and stitch through the four thick-nesses.

Before basting the upper tunic to the yoke the front closing of the yoke should be neatly finished. The material can continue and be simply hemmed. This will give sufficient depth for the ball-and-socket closing, which is to be preferred

After careful basting, with shoulder seams and under-arm seams joined according to the notches, the waist should be tried on and the necessary alteration made. Usually, the main alteration is with the shoulder seam, which must be fitted in one or two ways. One way is to hold the seam as basted and pin to fit the natural line of the shoulder. This alters both front and back equally. In all cases this is not advisable, as the line of the

(Concluded on page 79)

\$100.00 For a Title for Picture below



A \$100.00 cash prize for the best title (of 8 words or less) for this picture. Title must be catchy, or cleverly describe some advantage of Wilson Dress-hooks. Study the picture; also study the following for suggestions:

"Wilson Dress-hooks leave no opening for criticism." "Just see how it looks without Wilson Dress-hooks." "Be Wilsonized instead of criticized." "Back Talk." "All's well that hooks well." "A perfect picture of humiliation." What are the women saying? And not forgetting the victim! Talk this over with your family and friends. Read carefully what follows.

Wilson Dress-hooks "Can not spring open nor come unfastened"

RULES: 1. Write your title (of 8 words or less)—the shorter the better. Below it your name and address—nothing more. Only one title accepted per person. 2. Count "Wilson Dress-hooks" as two words only. You may use or omit them in your title. 3. Contest closes June 1, 1914. 4. Prize winner printed in August 1914 magazines. 5. No questions answered.

NOTE: (a) There is no charge for entering this contest. If you have never used Wilson Dress-hooks you may send for a card to try, either with a contest title or without. The coupon below with 4c in stamps is good for a regular 10c card. (b) Read what follows several times, for the more you know about Wilson Dress-hooks, the better title you can write.

Why Tolerate Such Embarrassment

as shown in above picture? You know the humiliation of such a situation. But—do you also know that there is a patented garment fastening which positively cannot spring open nor come unfastened?

For five years, in ever increasing numbers, women have been exclaiming, "At last I have found a fastening that simply cannot spring open nor come unfastened! No, it's not a fastener nor hook and eye. It's a new and wholly different. It's the Wilson Dress-hook. You must get some."

It's easy to get Wilson Dress-hooks, for over 30,000 stores carry them to supply the demand.

Do you know of any other garment fastening which opens to the fingers' touch only?

The Wilson Dress-hook is made to open to the fingers' touch only, but to them easily, quickly. Pressing irons, wringers or dry cleaners cannot break nor bend these sturdy little Dress-hooks. So durable they outwear the garment.

Wilson Dress-hooks are also rust-proof; easy to sew on; lie flat and can't pull out beyond the edge of the cloth and show; add to smoothness, style and fit and prevent puckers or gaps. At notion counters, 10 cents a card.

Use This Coupon for Trial Card

You may send this coupon with or without a contest title, provided you have never used Wilson Dress-hooks.

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My City _____

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My Phone _____

My E-mail _____

My Social Media _____

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My Date _____

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—I'd know it
anywhere!"



OF ALL features your smile can be most expressive of your personality—can have the greatest power to attract and charm. Teeth in fine condition, revealed by the smile, are proof of health, care and personal refinement. Practise GOOD TEETHKEEPING. This means semi-annual visits to your dentist—the night and morning use of

Dr. Lyon's PERFECT Tooth Powder

Prepared for nearly half a century
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Dr. Lyon's has enjoyed the endorsement of the dental profession for three generations—millions of users have benefited by it and recommend it.

A can of Dr. Lyon's will start your Good Teeth-keeping today.

What Dr. Lyon's does not do only your dentist is competent to do
SOLD EVERYWHERE



Should be Kept
Warm with Soft
"Non-Nettle"

WHITE FLANNELS

Teased Flannels cause irritation and suffering. Non-dreds of Flannels are made by the tedious teasing process. Therefore, no irritating nettles, no weakening of yarn, and no disappointment after washing. (50¢ to \$1.00 a yd.) We sell direct to mothers. Beware of substitutes and imitations. "Non-Nettle" is stamped every half yard on selvage. We do not sell to dealers.

Send for Free Sample Case

and receive samples of Flannels, Antiseptic Diaper, Rubber Sheeting, complete lines of Baby White Goods, Dimities, Long Cloth, etc. Also illustrated catalogue showing 50 styles of White Embroidered Flannels, Infants' Outfits (\$5 up). Separate Garments, Rubber Goods, Baby Baskets, Bassinets, and hundreds of necessary articles for expectant mothers and the new baby. Also valuable information on how to care for the baby. No advertising on wrapper. For 25 CENTS we will include a complete set of modern Paper Patterns for baby's first wardrobe that would cost \$1.75 if bought separately. Write at once or save this advertisement. The Lamson Bros. Co., 342 Summit St., Toledo, O.

WHAT GOOD FORM DEMANDS

A Department Devoted to Good Manners and Social Usages

Conducted by VIRGINIA RANDOLPH

THERE was a great flutter of excitement in Patty's set when she announced her engagement to the Real Man. Of course, all her girl friends had expected this; but when she gave the pretty luncheon and told them that the day was set for June, every one at once clamored to hear her plans.

When Patty's sister, Mrs. Ernest Wright, a widow, had remarried, there had been a very quiet home ceremony, with only a few friends present. In this case, the invitations had been written by hand, Mrs. Livingstone sending notes like the following to those of their acquaintance who were bidden to the wedding:

My dear Mrs. Holmes:

It will give Mr. Livingstone and me great pleasure if you and Mr. Holmes will come to the quiet marriage of our daughter Lucy and your cousin, Mr. Harold Knowles, at our home, Wednesday, February the fourth, at twelve o'clock noon. We are asking only a few friends, and hope to welcome you and Mr. Holmes among them.

Cordially yours,

Margaret Livingstone.

A personal invitation of this kind requires an immediate personal answer, which must not upon any account be delayed. This should be expressed in the same informal phrasing used in the invitation, with a friendly, cordial tone throughout. It may be mailed or sent by messenger, as may be desired.

I immediately after her daughter's marriage, Mrs. Livingstone sent out announcement cards to all their acquaintances, near and far. These cards were engraved after the following manner:

Mr. and Mrs. Herbert Livingstone
announce
the marriage of their daughter
Lucy
(Mrs. Ernest Wright)

to
Mr. Harold Knowles
on Wednesday, February the Fourth
Nineteen Hundred and Fourteen
Youngsville, Ohio.

NO answer is required to such a card, but one usually calls upon the bride's mother within two weeks after the ceremony, and also upon the bride if she be living in town.

Patty's wedding, however, was quite a different matter. She had planned a large church wedding with a reception afterwards at home, and the cards must be out three or four weeks previous to

the event, so they must be ordered at once. The wedding invitations read:

Mr. and Mrs. Herbert Livingstone
request the pleasure of
your presence at the marriage of their daughter
Patricia

and
Mr. William Chester Hill
on Tuesday, June the Ninth
Nineteen Hundred and Fourteen
at three o'clock
at St. Agnes' Church

The blank line was filled in with the name of the friend invited.

As there was to be the large reception after the ceremony, the following card was enclosed to those Mrs. Livingstone wished to ask to the reception:

Mr. and Mrs. Herbert Livingstone
At Home
on Tuesday, June the ninth
Nineteen Hundred and Fourteen
at three-thirty o'clock
150 Shady Street.

Each invitation was enclosed in two envelopes, the inner one unsealed, and

when sent to a family was addressed: "Mr. and Mrs. So-and-So". One invitation was sent to all adult daughters, as, "The Misses Blank", but separate invitations were sent to each grown son. Where children were to be invited, cards were sent to them.

As Patty and Mr. Hill were not to live with the Livingstones, an At Home card with Patty's new address was enclosed with all the invitations. It read:

At Home
Tuesday, after August the first,
Forty Pine Street
Youngsville, Ohio.

When invited to a church wedding, such as Patty's, no answer is required; but unless one attends a wedding reception, one should send cards to arrive the day of the function. Such cards are addressed to the father and mother of the bride, who issue the invitation.

Editor's Note.—All of us have been placed at times in some unfamiliar situation which has embarrassed or confused us. "What should I do?" we ask ourselves, and this department is planned to answer that question for our readers. Miss Randolph will be glad to reply to all questions, if a stamped envelope is enclosed.



PATTY TOLD THEM THE
DAY WAS SET FOR JUNE

THE HOME DRESSMAKER

(Continued from page 77)

shoulder seam should follow the top of the shoulder, and may require a letting out, either front or back, so as to have the seam in the proper position.

The same treatment can be applied to the underarm seam. It can be let out or taken in, according to the figure of the wearer. Here, it may be found necessary to let out more in front than in the back. The point is to have the line of the seam straight from the center-arm to the waistline, never curved. The two seams of the waist having been properly adjusted, stitched, and bound with a narrow binding, the collar can be adjusted.

IN fitting the collar, its adjustment consists of turning in the line of the neck of the gown three-eighths of an inch, snipping it thoroughly, so that it does not draw but easily follows the line of the throat to the point of the front closing, and thereto pinning the collar. The proper placing of the collar depends on lowering or raising the collar at the back, which gives a less or a greater spread and makes the collar fall in the right line. After this is sewn in place, snip the collar like the turned-in material at the neck of the waist and bind flatly with a narrow bias binding.

The front closing is very simple. A narrow under-facing of bias material, one and one-fourth inches wide, is sewn to the edge of the linen and stitched to position one inch from the edge. Two linen-covered buttons are placed on the pointed tab in front; each buttonhole bound with a narrow bias piece of the linen. This buttonhole is difficult to make unless your fingers are very deft, and I should advise having only the appearance of buttonholes. The real closing can be beneath, where a strip of the lining sewn under the hem will be sufficient to hold the small hooks and eyes that really hold the waist in place.

Now with the skirt and waist complete, it remains only to adjust the fulness of the bottom of the waist to the belt of the skirt. To do this, shirr lower part of the waist along line of small circles, baste in place, and then try on. Possibly, it would be necessary to change the spacings of the fulness, in which case pin waist and belt of skirt together, according to necessary alterations; then sew firmly and line belt with a bias piece, hemmed down by hand.

A bias band of the linen with picot edge, about seven inches deep, can be used for the belt.

Editor's Note.—Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning any difficulty you may have, stating the matter clearly, and enclosing a stamped, self-addressed envelope for reply.

The Boston Store Book of 5000 Bargains

Is a valuable purchasing guide. If you have not written for this handsome catalog, do so now—a post card will do. Just say: "Send me your New Spring and Summer Catalog No. 87 M." A copy will be sent you free immediately. Contains the leading styles of the season—beautiful and becoming models in all the most popular fashions in garments of every description for man, woman and child—shoes, hosiery, gloves, dress goods, silks, laces, etc., at the Famous Boston Store Bargain Prices. Our Catalog will save you money.

We Pay Delivery Charges from Chicago to Your Home. Every transaction is backed by our absolute guarantee—Your money promptly refunded if you are not thoroughly pleased with your purchase.

Extra Special

No. 151 Women's and Misses' Tailored wash skirt made of wide-wale white pique. Wears and launders well. Full length center pleat set off with large white pearl buttons, tailor-stitched pocket on side with large white pearl button. Plain back. White only. Waist bands 22 to 30, length 35 to 44. 69c

This Pretty Combination Suit — Only

69c



39c brings this combination suit to your door.

No. 153

Just Like the Illustration or Your Money Back



Extra Special!

No. 153 Women's Combination Corset Cover and Drawers made of best quality Windsor Crepe. Trimmed with dainty linen lace edge. Corset cover ribbon run. Sizes 36 to 44. Special price, Delivered Free. 39c

Just Out!

The "Cleopatra"



No. 155

No. 155 The Season's Newest Style in Low Cut Summer Footwear. Women's Cleopatra Pumps with patent coltakin forepart and black brocade cloth quarter. Fashionable kidney heel. Flexible soles. D & E. Sizes 2½ to 8. Per pair. \$1.49 Delivered Free.

BARGAINS in SILKS & DRESS GOODS, Too!

WRITE FOR FREE SAMPLES—Stating Kind You Desire

Extra Special from Our Popular Shoe Section



No. 156 Women's Colonial Pumps with patent coltakin vamp and dull kid quarter. Large Colonial tongue. Cameo ornaments on front. Kidney heels. Flexible leather soles. Fashionable and perfect fitting. Sizes 2½ to 8. Widths D and E. Per Pair Delivered \$1.49

Notice: If you have not received our New Spring and Summer Catalog—write for it now, just say: send me your catalog No. 87 M.

Hosiery Special

No. 157 Vegetable Silk Hose. Knit seamless. Double cotton heel and toe. Deep welt garter tops. Elegant and durable. Black, tan, white and pastel colors. Sizes 8½ to 16. Special price, delivered 38c

Extra Special!

No. 152 Women's and Misses' Outing Blouse Coat made of heavy Galatea cloth. Fastens in front with white pearl buttons. Tailored notched collar and reverses. Two tailor-stitched breast pockets. Long sleeves with turn-back cuffs of self material. White tailored detachable Balkan belt and straps at waist line. For golfing, rowing, tennis, etc. White only. Misses' sizes 14, 16 and 18 years. Women's size, 34 to 44 bust. Price, Delivered 79c

State Size Desired



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A JOLLY MAYING PARTY

(Continued from page 57)

the May-pole, as a lively march is played on the piano; but they are not allowed to look down while marching, and must stand still the instant the music ceases. On whatever division the player's right foot is resting, its number indicates the points he or she is to score. If the foot is on the line between two divisions, the larger number of points is allowed. The couples play partners and their scores are



A MAY-DAY
GARDEN BREAKFAST

kept as one. Five hundred is the game, and if a couple is lucky it is soon made; but whenever one steps on a division marked "minus 10", or "minus 20", so much is subtracted, while the terrible little division marked "0" wipes out the entire score.

The next morning's Maying requires early hours that night, so quick refreshments are served—fruit and cake are sufficient—and the boys hurry off, promising to come promptly in the morning.

Next day, all are up early to go a-Maying. The baskets are brought out, and the merry party sets out for the woods. Here every nook and cranny and mossy dell are searched for the spring blossoms. It does not take long, as each basket holds but a handful. Then the merry partners troop back gaily through the streets. A basket is set at a door, a sharp ring is given the bell, and off the party scampers. When a long list of houses has been visited, the young people return for breakfast. They find the garden transformed, and a table decked with flowers has appeared, like that in the fairy tale. Only paper dishes are used at this breakfast, artfully converted into flowery cups by crêpe-paper petals pasted around them. There are strawberries served with the caps on; then, a substantial breakfast of tiny sausages, foamy omelette and hot rolls; and the feast closes with a final course of delicious waffles and maple-sirup. By this time the garden is flooded with sunlight, and the guests must scatter to work or school, agreeing that this has been "the merriest day of all the glad New Year".

Editor's Note.—All of us like to strike an original note in our entertaining. Miss Otis, Entertainment Editor, is bubbling over with ideas for every kind of party, luncheon, or dinner. She will gladly offer suggestions by mail if a stamped envelope accompanies your inquiry.

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Planting Seeds and Raising Dollars

(Continued from page 55)

visitors to the cemetery, and often get 75 cents apiece for them.

At Christmas, they get quantities of holly and mistletoe and make into wreaths and bunches, which bring from 25 to 50 cents, and, if they have blossoming plants at this season, they always get extra prices for them.

It might seem that the constant visits to the cemetery would make their task a melancholy one. But they do not find it so. A country cemetery is almost a friendly place, not like those in the city with their close-set marble shafts and mathematically laid out plots. There are grass-sown slopes, and wild roses in the fence-corners, and tiny wild flowers and clover springing up in the not too well-kept grass. And there are shady trees which stand just where Nature set them growing and send the paths winding around them; and the stones are low and simple, and seem to suggest rest and a sweet silence rather than a sealed withdrawal. So they take their baskets of flowers and move softly about among the graves, laying pansies here, and carnations there, and scarlet poppies yonder, and come away just a little kindlier in spirit than they went.



HOUSE PLANTS PROVED READY SELLERS

They have been so happy to be able to keep their old home well cared for, and bright and cheery with a thousand growing things, from those in tiny pots to the huge snowball bushes and sweet lilacs; and while they have been successful enough in keeping plants in the house in winter, they are beginning to look forward to possessing a greenhouse some day.

For the woman with a garden at her disposal, and who has some little aptitude in raising plants and flowers, the possibilities are good for converting the pleasant task of cultivating them into a source of pin-money revenue, whether she lives in city, town, or country.

Editor's Note.—Do you want to earn money at home? And would you like some suggestions or advice? Write to Betty Grant Gordon, our Home Money-Making Editor, McCall's Magazine, New York City, enclosing stamped addressed envelope, and tell her your capabilities; she will be glad to advise you.

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SHINY CLOTHES.—Rub the shiny spots with fine emery paper, then brush thoroughly, and sponge with bluing water. The original nap of the goods will be restored, and no trace of the shininess left.—L. E. P., Milwaukee, Wisconsin.

PIANO POLISH.—To brighten a piano, rub it with a cloth dipped in one tablespoonful of turpentine and two of olive oil. A man who had worked for twenty-five years in a piano factory guarantees that this will not injure the finest piano. —Mrs. D. W., Sabinal, Texas.

STRINGING BEANS.—If after washing your beans thoroughly, you will plunge them into boiling water for three minutes, and then drain, every vestige of string can be easily removed without any waste.—Mrs. I. W., Chevy Chase, Maryland.

FROSTING A CAKE.—If a little flour is lightly rubbed over the top of a cake before frosting, it will prevent the frosting from running off.—Mrs. I. W. S., Helena, New York.

TRANSPLANTING.—Much time and many fine plants may be saved by sowing seeds in eggshells filled with fine, sifted dirt, and placing these some distance apart in shallow boxes filled with just enough sod to hold the shells upright. Then, when the plants are ready for transplanting, they can be lifted tenderly, the shells crushed, and plants reset without disturbing any of the tiny rootlets or endangering a plant.—A. B., Bowling Green, Kentucky.

MILDEW.—If mildew stains are soaked for several hours in a weak solution of chloride of lime, and then rinsed in cold water, they will disappear.—A Michigan Reader.

CLEANING A PANAMA.—While visiting the engine-room of a ship last summer, I was unfortunate enough to get grease spots on the crown of my Panama hat. But, when the black spots were touched with a soft cloth soaked in kerosene, they promptly disappeared, leaving the crown of

the hat beautifully white. I then went over the whole hat with the kerosene, and the result was a Panama entirely free from the accumulated dust of the summer and quite as good as new. Any Java or peanut hat could be cleaned in the same way, of course.—G. E. C., Walpole, Massachusetts.

SMOOTH THICKENING.—Use a wire dishcloth with handle for stirring thickening. It will be smoother than you could possibly get it with a spoon. Afterwards, drop the stirrer into cold water, shake, and hang up to dry. If it stands for any length of time, it is difficult to wash.—J. L. B., Syracuse, N. Y.

CRACKED EGGS.—If you wish to boil eggs which have been cracked, add a teaspoonful of salt to the water and they will cook without losing any of their white.—L. G. F., Mill Plain, Connecticut.

STARCHED DARK GOODS.—Common starch for dark cottons of the more expensive kinds proves "whitening" at times. If liquid glue be added to the second rinsing water in the proportion of one tablespoonful of glue to one gallon of water (warm) the gloss and finishing left by the iron will resemble that of the material upon the merchant's shelves.—L. L. T., Perry, Maine.

STOVE POLISHER.—Instead of using blacking on my stove, I use a rag that has been soaked in paraffin, rubbing it over all the iron and steel parts, while they are warm, two or three times a week. It gives the stove a bright, glossy appearance and will not rub off.—Mrs. J. R. A.

Editor's Note.—If you have discovered how to do some one thing just a little bit better than your neighbors, let us hear about it. We pay a minimum of twenty-five cents for each available contribution, and fifty cents for such as are one hundred words or more in length. Contributions copied from books or other publications cannot be accepted. No manuscripts can be returned, but those not used and paid for will be destroyed.



FASHION FRILLS OF FRANCE

(Continued from page 29)

colors. One new fabric, called "peplum", is used to develop the third model illustrated. The shade used is a soft, indefinite brown, with the rippling tunic edged with pleated frills in a multi-colored mousseline-de-soie. In this, the pink note is made to predominate by a blouse of pale rose-pink silk crêpe trimmed with frills of the same.

Likewise, the pink is accented in the hat, the crown of which is of pink straw, and upturned brim of brown velvet, trimmed with two small fantasies. In almost every instance, unless the hat is black, the straw of the hat carries the color of the gown, while black predominates in the trimming unless flowers are used. So it is with these three smart models. Green straw is the foundation for the hat worn with the black charmeuse gown, and the trimming is of black velvet made in fancy ends. The chic little shape shown on the center model has black and lapis-lazuli straw in alternate rows for the form, and a black velvet bow with two small aigrettes for trimming.

Smart shapes have entire crowns of flowers or of flowers and moiré ribbon combined, and it is strongly indicated that flowers will decorate the summer hats.

The skirts show a growing tendency to straight lines in the back and complicated trimming or draperies in front, with tunics most popular. Silk and tulle tunics are finely pleated, while box-pleats and deep side pleats are used for both serge and cotton materials. These tunics are short and puffed, circling the hips with a ruffle or two, cut in form, falling below, or the tunic falls free and longer than formerly.

Another tendency places all the up-draping at the back of the skirt, leaving the front quite plain. This will eventually lead to the bustle.

The vogue of plaid is not confined to the plaid blouses, so much seen worn with velvet collars, or wide shawl collars of plain linen, closed with jet buttons and having sash ends to the belt, but it finds its native heath in the Scotch kilt tunics worn over draped Turkish skirts. With these plaid kilted skirts are worn small Turkish coats of vivid green with purple or yellow cuffs, vests, or sashes. In fact, sashes are so popular that they promise to be seen on almost every gown, usually in plaid or Roman stripes.

For smart summer gowns a new chiffon linen, dull in finish, is being used plain and in stripes, preferably in corn-color and all shades of tan, usually trimmed with white embroidery or braids.

The odd little jackets so popular this spring will be duplicated in white linen and worn with a colored skirt, the color and material of which will be duplicated in the cuffs and collar of the coat, while the gay waistcoats will be developed in cretonnes of small patterns in high colors.



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LAUNDRY EFFICIENCY

By MAY BELLE BROOKS

MUCH is being written, these days, about efficiency, and in no other department of home industry is it more worth while than in the laundry, where, undoubtedly, the hardest work of the household is carried on. Owing to modern invention, however, this plebeian task, once relegated to the domain of drab drudgery, has become an undertaking shorn of most of its unpleasant features. It may have been a pretty sight to see neatly-clad Phyllis, snowy arms exposed, "out in the garden, hanging up the clothes", but it was not always so artistic a treat to behold her prototype in the kitchen toiling over suds and steam. Now, all this is changed. Phyllis may be just as attractive at the tub as at the line, and a pink gingham is not out of place when the washing is conducted by modern methods.

I recall one particular woman who invariably wears white linen for her working costume; but she has an electrically equipped laundry which greatly minimizes contact with disagreeable things. For the vast majority, however, who must still depend upon the usual conveniences, an ideal wash-day dress should be of something thick and stout. My own suit (which I wear at no other time) is of dark-blue denim made in one piece with double fronts. This pattern is especially desirable for the woman who is her own laundress; because, if

slightly soiled or damp, the fronts may be instantly reversed and leave one presentable for the door. This dress has one large pocket extending clear across the front, in which I put the clothes-pins and my loose canvas gloves to slip on when hanging out the clothes. It may be poetic for Phyllis to bare her beautiful arms to the wind and sun, but it is not wise.

I also wear the gloves when turning the washing-machine and wringer, thereby preventing callous spots on the palms. By the application of efficiency methods, I have acquired the habit of manipulating the wet clothes with my left hand while my gloved right is busy at the wringer. I find there is no occasion to sacrifice the appearance of my hands for the looks of my clothes.

It is a good plan to wear a pair of rubbers while washing to keep the feet

dry and presentable, especially if you have not yet learned to avoid splashing—a most desirable end to attain. A waterproof apron will help out here, too, and while those made of oilcloth are not to be despised, although they do crack and are rather stiff, one of cravenette is better. An old raincoat may furnish the material, and a good model to follow is a butcher's apron with deep pockets.

PROPERLY clothed to do the work efficiently (and clothes have more to do with this than may be generally supposed), the next thing to consider is method. Rubbing is completely out of date. My hands never touch the clothes until the wringing process. Long before the days of power-machines and magical compounds, an old aunt taught me the secret of "handless" washing and white clothes. She would thoroughly shake out the dust and lint from every garment and then put to soak overnight in clear, cold water. The next morning they were put through the wringer (a very cleansing agent, by the way) and dropped, cleanest things first, into a boilerful of cold water containing a half cupful of turpentine and a cake of soap, melted—two cakes if the clothes were unusually soiled.

They were brought to the boiling point and allowed to boil twenty minutes, when they were emptied into a tub of clean water. Then she pounded them with an old churn-dasher—the kind with a perforated disk—soused them around thoroughly (she always emphasized the sousing), wrung them out, and put them into the blueed water.

After a thorough treatment of this kind, the clothes were ready for the final wringing and the line.

I follow the same method, except that I use a washing-machine instead of the churn-dasher. I do not find it necessary to soak the first boilerful, since they are put on in cold water. The second installment needs merely to be wrung out of the cold water in which they soaked, and dropped into the boiler. Plunging dry linen into hot water is apt to set stain and soil. The turpentine has the advantage of removing stains, cleansing and whitening the linen, and, withal, is quite harmless to the fabric. Kerosene is often

(Continued on page 85)



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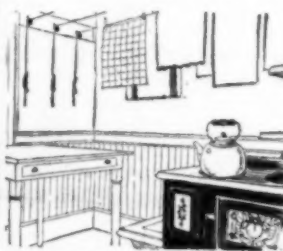
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LAUNDRY EFFICIENCY

(Continued from page 84)

recommended, but the odor is more difficult to dissipate. If the clothes are yellow, a tablespoonful of peroxide of hydrogen put in the water in which they are soaked will bleach them.

I think most housekeepers who have not stationary tubs and drains will agree with me that the worst feature about washing is emptying and filling the tubs. A small hose for this purpose may be bought at a plumbing supply-house. If the hose is filled with water, one end inserted in the tub and the other where the water is to be drained, it will siphon the water completely, and solve the difficulty. Above all other things, see that your



A PULLEY WILL LIFT THE LINES OUT OF THE WAY

benches are high enough to avoid stooping over them. Do not waste your strength in such a needless position. It is also a waste of motion to be continually stooping to and from the clothes-basket, so I had mine fastened to the platform of a discarded express wagon of the children's. My clothes-pins are harbored in a little box fastened to a clothes-line post, so that, whenever I wish to hang out something in a hurry, I do not have to make a trip to the laundry for pins. This is especially convenient where baby garments are to be washed and aired daily.

Another good idea for the woman who must wash things by hand occasionally, and who doesn't wish to bother with the tub and wringer, is to screw the latter to the edge of a table. It will, of course, lie horizontally instead of upright, but it will wring just the same, and a pan beneath will catch the water.

DRYING the clothes in winter or wet weather is a problem, where space is limited. I have solved it by stretching several lengths of wire across the kitchen very close to the ceiling. They are operated by a pulley, which lift them up out of the way, where the rising heat will dry the clothes very quickly. I used to think it was desirable to hang all of each kind of garment together on the line, but my quest for efficiency has shown me the folly of this plan. It takes time to sort over the wet clothes, and since the object of hanging them out is only to dry them, such sorting is well within the category of lost motion.

In taking the clothes down, too, I have learned to economize motion. I

(Concluded on page 87)



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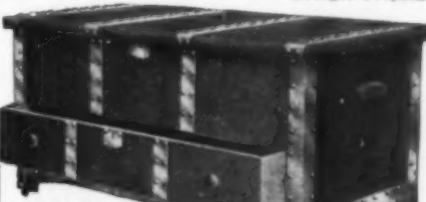
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THE TALE OF FIVE TUBS

A JINKS-AND-BETTY-ADVENTURE

By MYRA G. REED

BETTY'S father was out in the garden, industriously setting out beds of old-fashioned flowers, while mother and Betty and Billy and Billy's mother looked on. Billy, who was only a year old, was from Boston, and, with his mother, was visiting at Betty's house.

"I do wish I could make the wood-ferns grow," said Betty's mother. "I'd get some from the woods and plant them all along the shady side of the house, and then no one in town would have a prettier yard. But, someway, I never have been able to keep them alive through the summer."

"Why can't you, mamma?" said Betty.

"I don't know, dearie. They just don't grow for Mother. Katie says I ought to see the ones they have at home and I'd be encouraged to try again."

Betty pondered this, and when later in the afternoon her mother, and Billy's mother, and Jinks' mother went calling, leaving Billy in her charge, she went out to the kitchen to talk it over with Katie.

Sure, Katie said, with a twinkle in her eye, she could tell just what would make mother's ferns grow. First, they must be gathered in the dark of the moon.

to Betty's delight—and then you put out the fire and sprinkled the contents of the kettle over the ground where the ferns grew. This, Katie said, would endow them with the magic spirit of the woods, so that they would not die when transplanted into the garden of a human being.

"Sure, why wouldn't all that make the stubbornest ferns grow?"

And Betty agreed with her. She slipped out of the kitchen and ran breathlessly over to the shed, where Jinks was chopping wood, to impart all this valuable information to him.

"Jinks, let's go this very afternoon," she exclaimed. "The garden ought to be started right away."

JINKS threw down his hatchet. "It'll be great fun. We'll take along that old iron pot that's in the shed."

"And mother's got some violets in the living-room. We'll use those for the flowers."

Betty stopped midway in her run toward home. "But what about Billy? I've got to take care of him this afternoon."

"Oh, that's easy," Jinks shouted back; "we'll take him along in his buggy, and that'll hold the iron pot, too."

In half an hour they were ready, but, just as they started out of the gate, Betty remembered her responsibilities. "You know," she declared solemnly, "if we are going to keep Billy out in the night air, he ought to be well wrapped up. I'll take the blankets off my bed, and off mother's, and you get yours off your bed." Mike and Robin Hood were left in charge of Billy until the blankets arrived. Then one was



FIRST CAME JINKS, THEN ROBIN HOOD, THEN BILLY IN PURSUIT OF ROBIN HOOD'S TAIL, THEN BETTY, AND, FINALLY, MIKE

"What's the dark of the moon, Katie?" asked Betty.

"That's night-time, darlin'," answered Katie. And, next, it was absolutely necessary to chant a charm over them. You took a big iron pot and put it over a wood fire, and into this you cast young buds of the sycamore tree, a quart of soft spring-water, a four-inch-piece of the bark of an old burr-tree, a tender young shoot of a rose-bush, a handful of wood ashes, one dandelion weed, one slate pencil, a bit of old leather, and one posy of any fresh, sweet flower; and when it was all stirred together, you recited a wonderful chant—which Katie repeated, slowly, and in a deep, sing-song voice,

wrapped around Billy, and the other four were put under the pot for use when night arrived.

They pushed out of the gate and went off down the road toward the setting sun and the black, shadowed woods. They walked for over a mile before they came to the outskirts of the army of trees. Then they left the road to trail off by itself around the bend, and plunged into the underbrush. It was hard traveling with the buggy; but ferns were shy, and they could not hope to find them if they went along the regular path. Tripping over vines, and laboriously breaking branches to let the buggy through, they

(Continued on page 88)



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LAUNDRY EFFICIENCY

(Continued from page 85)

have a light, clean board which I lay over the basket nearly covering it. As I wheel the basket from line to line, I deposit the linen in separate piles on the board. Those requiring ironing are put in the basket ready for sprinkling. Then they are all wheeled into the house at once, and put in their respective places, all sorting done. I do not iron everything, because, in my estimation, some things are better without it. This sorting at the line helps materially toward doing away with much ironing. If they are carefully folded and laid in neat piles, there are no unnecessary wrinkles to press out, and, personally, I prefer sheets and towels folded from the line and laid away with all the sweet, outdoor odor fresh upon them, to the smoothest of mangled linen. I have recently found that curtains look just as well and hang better, as soon as they are wrung, they are slipped on their rods and hung in place, heavy sticks being inserted in the hems and allowed to remain until the curtains are dry.

IT IS too great a strain to do a big washing one day and iron it the next, and there is really no sensible reason for rushing matters so. Some women do both in one day, but it is certainly not efficiency in its highest sense to save time and waste self. I allow an interval of a day devoted to less strenuous tasks to intervene between the two biggest duties of the week and, as a result, I have not that tired, backachy feeling on ironing days. Another thing I have learned that saves my back is to have my ironing-board low enough to enable me to sit down while doing the work. I can get along just as quickly, and with far greater ease in every way. I also find self-heating irons not only a convenience but an economy, since they save both fuel and energy. Only a single self-heating iron, whether alcohol, gas, or electric, is needed, and there is no time and strength lost in changing for reheating and lifting the irons from fire to board. In hot weather, such an iron enables the worker to accomplish her task with comfort, instead of becoming overheated and exhausted, and repays her tenfold for the small extra expense in purchasing it. The price of self-heating irons is so nominal that every home laundry should have at least one.



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THE TALE OF FIVE TUBS

(Continued from page 86)

finally came to a space where two or three trees, cut some years before, had left a very small clearing. The overlocking branches, however, and an abrupt overshadowing hillock at one side, made it dark and damp, and all along the hillock's sides was an abundance of the little sprouting ferns.

Jinks pointed to them importantly. "There they are," he cried. "Just loads of them. Enough for the whole garden."

The iron pot was unloaded, and while Betty built a fire with the sticks she and Mike and Robin Hood collected, Jinks fixed up four heavy sticks with some wire from his pocket to form a support from which the kettle

could be hung. It was rapidly growing dark. Jinks lit the fire, which soon blazed up brightly; then, while all stood by and watched the solemn ceremony, Betty put in the ingredients one by one with the proper chant; first, the sycamore buds, to make the ferns vigorous and healthy; then bits of old leather to make them strong; then the bark of the old bur-oak to make them hardy; then the tender young shoot of the rose bush, to give them grace; then the dandelion weed to grant them the power to withstand weeds; then the ashes and the slate pencil, to fit them for human society, and, finally, the violets, to make them sweet-tempered and cheerful. Over all Jinks poured the quart of soft spring water so that they would be well welded together.

THEN, as darkness fell and only the red light of the fire lit up the scene, all five formed into a procession and marched solemnly and slowly around the fire, Jinks and Betty reciting the charm as they went. First came Jinks, then Robin Hood, then Billy in pursuit of Robin Hood's tail, then Betty, holding on to Billy's dress, so that he would not fall down, and, finally, Mike. The water simmered and hissed, the fire crackled, and, altogether, it was a befittingly impressive ceremony.

When, finally, the water had half boiled away and the fire was almost out, so that only flickering shadows danced across the ground instead of the red fire gleams, Jinks took off the pot and he and Betty sprinkled the ground with the mixture. Then he dug up the ferns and packed them in the iron pot, while Betty

wrapped Billy in his blankets. She had two around him when she stopped: "Jinks, you know Billy just mustn't catch cold, and it's getting a little chilly. Perhaps the blankets won't be enough to keep him warm."

JINKS looked at her doubtfully. "But what else can we do?"

"When I'm cold in the night, Mother always comes in and sleeps with me.

Perhaps if I put Robin Hood in with him, Robin Hood'll keep him warmer."

Jinks nodded sagely, "It might be better."

So Robin Hood was captured, and while Jinks held him tight against Billy, who was sitting up in the buggy, Betty wrapped five blankets around and around them.



ROBIN HOOD BUSILY ENGAGED IN KEEPING
BILLY WARM

It was almost more than the buggy would hold, but they finally managed it. Robin Hood was cross and sulky over his new position, but Billy gurgled in delight.

Then they started home, but the woods were pitch dark and, finally, Betty, who was ahead, while Jinks pushed Billy and Robin Hood in the buggy, turned around.

"Jinks," she whispered, "I don't know which way to go any more."

Jinks did not know either, but he tried to persuade himself he did, and said bravely, "I think it's over that way."

Betty turned obediently in the new direction, and silently the little procession moved on. But it was soon evident that this new direction was wrong also. At the first small clearing they came to, Jinks stopped. His arms were getting more tired. "Betty, I just can't wheel this buggy another inch. And we're lost!"

Betty's lips quivered. "Oh, Jinks!" She came close to him. "Do you think anything'll hurt us?"

"No; but we ought to get Billy home."

"Do you suppose we'll ever find our way home, Jinks?" She was determined not to cry, but she wanted to very much.

"Of course, we will!" Jinks wasn't so sure inside, but he wasn't going to let Betty know that. "I'll tell you what. Billy and Robin Hood are so heavy, let's leave 'em here a minute, while you and Mike and I see if we can't find the road. Then we'll come back for them."

Betty nodded her head. The woods seemed suddenly full of little whispering spirits, and she was afraid to speak.

(Continued on page 89)

THE TALE OF FIVE TUBS

(Continued from page 88)

They left Billy and Robin Hood in their buggy in the little clearing, both staring solemnly out into the darkness, and went back through the trees.

It was not five minutes later when they came upon the road. Jinks heaved a sigh of relief. He dropped Betty's cold little hand. "My, Betty! I was scared we weren't ever going to get home again. Now, we'll have to go back after Billy."

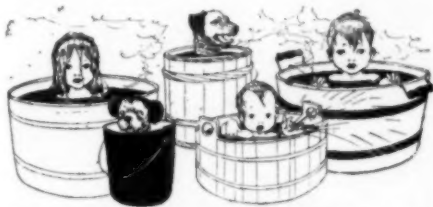
BETTY did not say anything, but caught hold of his hand again. On a night like this, even the open road seemed a fearsome place.

They hurried back in apparently the same direction from which they had come, and walked and walked, but there was no sign of their charges. Side excursions in every possible direction met with no success. Jinks coaxed Mike to bark in the hope that Robin Hood would answer, but still no sound broke the air.

"Betty, you're afraid to stay alone in the woods, aren't you?"

Betty's voice quivered at the very thought of it. "Yes."

"Well, then, you'll have to go back home and get the folks, while I stay here. I'll take you back to the road."



ROBIN HOOD HAD TO GET INTO A PAIL BECAUSE THERE WEREN'T ENOUGH TUBS TO GO AROUND

Betty looked off into the blackness of the road with a hopeless expression. "Jinks, I'll never get there," she cried.

"Yes, you will," he answered encouragingly. "Mike can go with you, and you can make him bark all the way."

Betty put her hand on Mike's head and started down the road with the tears trickling down her cheeks. It was dreadful to have to go off alone this way, and it was almost as bad to leave Jinks there in the trees.

But she had not gone far when a shout answered Mike's bark, and her father loomed up with a lantern. "Betty, Betty!" he said anxiously, "where are Billy and Jinks?"

"Off in the woods, father, and they're all alone," she wailed.

He took her hand and she led him back to the spot where she thought she had left Jinks. He was nowhere to be seen, but Mike's bark soon brought an answering call.

"I haven't found Billy yet," he said soberly, when they came up to him. "You

(Concluded on page 90)



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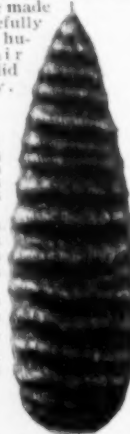
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THE TALE OF FIVE TUBS

(Continued from page 89)

see, Mr. Ramsay, we came out to get ferns, and then—"

"We'd better hear the story later," Mr. Ramsay interrupted, a little sternly. "We must find Billy now."

Just then Mike barked, and a very faint answering bark sounded off to the right. "That's Robin Hood!" Jinks shouted, and started off.

Sure enough, they had not gone far when they came upon the little clearing, with Billy and Robin Hood just as they had left them, looking very warm and tousled but otherwise quite contented.

Mr. Ramsay unwound them and picked Billy up. Then they all started home. On the way they met Jinks' father in his rig, and with him poor Billy's mother, who had been terribly frightened.

As soon as they got home, the doctor was called to see that Billy would not come to harm because of the exposure, and much to Betty's and Jinks' discomfiture he prescribed a hot bath for the whole party of adventurers. So Jinks and Mike in one house, and Betty and Billy and Robin Hood in the other, all had to climb into tubs. There weren't enough to go around, so Robin Hood was fitted into a pail, and Mike into a small cask which was brought in from the woodshed. Betty hated baths on principle, and, as she sat steaming away disconsolately in her tub, she wondered at Robin Hood, who really seemed to enjoy the situation. But then, of course, Robin Hood wasn't looking forward to that interview with Mother which was still awaiting Betty. How she wished she could always know just what things to do and what things not to do!

The Children's Editor Talks to Her Boys and Girls.—It was very nice of you to write me those interesting letters. I feel almost as if I knew Merrylegs, and Sappho, and Penelope, and Major, and Chiquita, and all the other ponies, and dogs, and kittens, and rabbits—yes, and even chickens—you tell me about. One of my little girls wanted me to take up a purse to buy Jinks another new suit; and nearly everybody thought Mike ought to have a sweater. You'll be glad to know that Jinks' father got him a new suit right away, and that just as soon as cold weather comes again, Mike is to have the most gorgeous sweater imaginable.

I'm glad you like Robin Hood and Mike so much. I do, myself! Don't they look funny this month, steaming away in their tubs? Next month they will be even funnier than usual, for Robin Hood has a really remarkable adventure—for which Jinks and Betty are responsible, as usual. Write and tell me how you like it. Address your letter: Miss Reed, The Children's Editor, McCall's Magazine, 236 West 37th Street, New York City.

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It does their two-fold work in one operation.

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BASTIAN BROS. CO. 254 Bastian Bldg., ROCHESTER, N. Y.

MAKING PLAIN CLOTHES PRETTY

(Continued from page 53)

tion material beneath, and then the band is cut to follow the outline of the embroidery, leaving the pattern attached to the foundation material.

A charming design (No. 10392) has conventionalized flowers connected by leaves at the appliqué edge, with French knots filling the rest of the band. These flowers should be embroidered in pale pink, and the French knots and leaves in a soft green.

(Appliqué banding, No. 10392, stamped on fine quality lawn, 5 inches wide, 15 cents per running yard. Order as many yards as you need. Four skeins of pink floss, 4 skeins of green floss, for working one yard, 20 cents extra.)

Editor's Note.—Questions on embroidery will be gladly answered by Miss Thomas, Fancy Work Editor. For any who wish to use their own goods instead of stamped material offered here, we can supply a perforated pattern of any design on these pages for 15 cents. Material and directions for stamping are included. We pay postage. Our new 24-page book, *Latest Ideas in Embroidery Designs*, 7th edition, regular price 10 cents, will be sent to any McCall reader for a 2-cent stamp.

LITTLE CONVENIENCES

By BERTHA CLAY

MOST convenient and attractive is an electric candle in an old-fashioned candlestick. The flash is obtained by pressing the button in the handle. Even this slight operation is facilitated by a spring piece which extends from the inner part of the handle up over the button. The uses for such a candle are many; as for lighting the way through a dark passage, or for illuminating momentarily the closet whose blackness was baffling to you, and in which burning matches or the ordinary candle is so dangerous and has often proved very disastrous. Such a candlestick is also an ornament for mantel-shelf or table. It can be purchased for \$3.



DO YOU wash or clean your gloves yourself? Then you will appreciate a new device for drying them. It is a flat wooden form with fingers, over which the glove is to be drawn. It dries faster and is kept in better shape, looking almost like new when removed. The two inside fingers of the form are adjustable, so that they may be spread apart for rapid drying. The cost of the article is 35 cents.



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Watch the feet that now trip lightly. All of them had corns.

But the owners learned of **Blue-jay**. They applied it in a minute. There was no more pain. The corn was forgotten. And in two days the corn came out.

Soon or late you will treat your corns in that way. You will stop the paring, stop the old-time treatments. You will deal with corns in a scientific way.

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Blue-jay For Corns

15 and 25 cents.—at Druggists

Bauer & Black, Chicago and New York

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No "Made Up" Look

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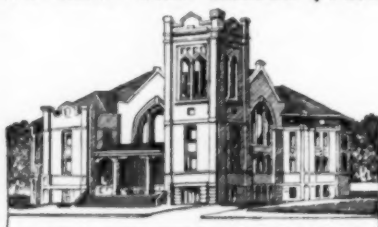
Purse Size Box Given Away

—together with handsome, useful purse mirror—to every woman writing for it, enclosing 10c in stamps or silver to cover cost of postage and packing—containing sufficient Carmen Powder for two or three weeks—demonstrates conclusively that Carmen Powder is perfect.

Stafford-Miller Company,
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We Gave This Church \$72.00



West Main Street M. E. Church, Newark, Ohio

If your church needs funds for any purpose whatsoever, send for our new circular, "How Other Churches Have Raised Money." It contains a number of interesting experiences and endorsements, telling how we have helped over 400 churches representing practically every denomination (all over the country) raise from \$5.00 to \$154.35 to meet necessary expenses. We will make a donation to your church and in addition pay \$70.00 for a little easy spare-time effort of several women members.

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THE McCALL COMPANY, 236 W. 37th St., New York City

TEN WEEKS IN A SUIT-CASE

(Continued from page 56)

articles, a handkerchief-case, linen portfolio for writing things, and a cheesecloth "spread" to cover the packing, were her only concessions.

For outer wear, Pamela found the following articles met every requirement: A steamer rug and heavy cloak (hold-all, left at dock); an alpaca dust-coat; a tweed traveling suit; one cotton and three silk dresses; one silk and two cotton waists; one white piqué skirt; two hats; a chiffon veil; black oxfords and a pair of slippers; three pairs of washable gloves; one pair footholds. For underwear, the suit-case held: three gauze union suits; two crêpe combinations; a pair of corsets; three pairs of stockings; one messaline and one white crêpe skirt; two batiste nightgowns; one short silk kimono, and a pair of folding slippers in an envelope case.

PAMELA was very proud of her gowns. First, there was the pretty mauve crêpe de Chine evening dress, made in one piece, without a lining, like all the others, and taking up amazingly little room. Then a charmeuse, soft and light-weight, for afternoon or semi-dress wear, and a dark blue-and-green foulard—her "general utility" gown, she called that; and for shipboard and for traveling in warm weather it was matchless; and, fourth and



A TEN WEEKS' WARDROBE CAN GO INTO
A SUIT-CASE

last, a soft seersucker morning-dress of pink and pale gray. Pamela picked up accessories for her frocks in the native laces of the country where she happened to be, and so managed to vary them quite a bit.

The waists took almost no room at all; a couple of soft white ones—cotton marquisette and sheer crêpe—and a silk blouse for traveling to match her suit. An extra skirt was of soft, unstarched piqué. Hats were an important matter, of course, and Pamela congratulated herself upon achieving a clever, half-large one for all-round wear, and a nobby little cloth affair that could be folded flat when not in use, for shipboard, motoring, or tramping in the country.

The alpaca coat was a most particular treasure; it served faithfully as bath-

(Concluded on page 93)

TEN WEEKS IN A SUIT-CASE

(Continued from page 92)

robe, motor coat, and evening wrap, all without complaint, and, after being rolled for a cushion on an all-night journey, would press out next morning as good as new. That reminds me—a down cushion, longer than wide and with a dark cover, could have been carried in the hold-all or even strapped to the outside of the suit-case, and would certainly have earned its passage. It was about the only thing Pamela overlooked. An air cushion is preferable in packing, as it may always be carried flat, and inflated only when needed; but it is not quite so comfortable as a down one.

A tiny film-pack camera, which went into the hand-bag with handkerchief and purse; a metal pen-filler (her pen always insisted upon its own brand of ink); folding coat-hangers in their small leather case; a tin flask of gasoline; a small electric flat-iron; a comb-shaped clothes-brush—all these made good from the beginning, and a folding umbrella was a constant joy.


As a matter of fact, Pamela made several excursions of two or three days at a time with only her leather hand-bag, for into it she managed to get a night-gown, comb, toothbrush, and writing materials, besides her purse, which in Spain, for instance, is no small matter in itself.

This gave her freedom from the annoyance of even the suit-case, and she found it very delightful to be entirely unhampered. It enabled her to take advantage of every moment's stay in each place, for all her belongings were right in hand, and there was no returning to *pension* or hotel to interrupt or cut off the last hour's enjoyment. It also eliminated the possibility of missent baggage, and the inconvenience of waiting for porter or baggageman when in a hurry.

There is, doubtless, many a woman who is fond of travel, teacher, artist, or professional woman, who feels that a tour abroad would so widen her knowledge as to prove most helpful in her work, but who estimates the fund necessary for preparations and the trip together as far beyond her moderate means. Let her reconsider it from the standpoint of confining her wardrobe to a suit-case; choose crêpe waists and underwear, which take up little room and are easily laundered, and follow Pamela's example in the matter of wardrobe. Limiting one's luggage to a suit-case works wonders in the way of economy, meaning not only vastly less expenditure for clothes, but a considerable saving of dimes and dollars in porter's tips and baggage transportation. Suit-case traveling may make the longed-for trip a happy and altogether satisfying reality long before more extended preparations could be effected.

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ADORA

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H. & W. Co., Newark, N. J.

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It Must be Tasted--

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Many delicious dishes are made with it. Try it in icings, on tea cakes, in ice cream, whipped cream, etc.

Use it for flavoring sugar syrup.

Grocers sell it. If yours doesn't, we will supply you.

Send 2c stamp for "Mapleine Dainties" Recipe Book.

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MILADY SPECIALTY CO., Dept. W, 126 Liberty St., N. Y. C.

THE ECONOMICS OF BED-MAKING

By VIRGINIA RICHMOND

YOU may think everybody knows how to make a bed, yet our grave and reverend seigniors in legislative body assembled have deemed it a matter worthy of serious debate, and have issued specific instructions in the art for the behoof of those whose business it is to purvey sleeping accommodations to the traveling public. Although the long arm of the law has not reached into our private bedrooms, it has pointed out to us the way of righteousness. The edict for those three-yard-long sheets, for instance, was not a mere scheme for benefiting the cotton manufacturers by compelling the sleeping-car company to lay in an entirely new stock of bed-linen.



THE MASCULINE HABIT OF UPROOTING THE BED-COVERINGS

Few of us are fortunate enough to have missed the experience of sleeping between sheets so short that, if they have adequate anchorage at the bottom, leave the face and neck in direct contact with the blankets at the top; or, if folded over at the head sufficiently far to cover the heavier bedding, are foot-loose and allow the lower extremities of the sleeper to be exposed in the same way.

Fresh sheets are provided for each person in a sleeping-car; but the blankets are used many times before being cleaned, and it is to keep them in sanitary condition by preventing actual contact with the body that the long-sheet law was enacted. It is a point of sanitation well worth the consideration of any house-keeper, for blankets resting next to the skin and dampened by breath and perspiration quickly become soiled. The extra cost of the long sheet that will cover and protect them is more than made up for by the less frequent need of cleaning the blankets, and the greater comfort enjoyed by the sleeper, who, while well tucked in at the foot, is yet shielded from its contact with face or neck.

THREE yards of sheeting are sufficient for an ordinary household sheet, which when finished, will be short of that length by the width of the hems. Sheets made at home, although they may cost more than those bought ready-made, are really less expensive, for a firmer quality of sheeting is obtained for the same price per yard, and it is possible

to economize by making the two hems the same width, thus allowing the sheet to be reversed, and so distributing the wear more evenly.

In connection with long sheets may be mentioned a way of circumventing the peculiarly masculine habit of uprooting the entire outfit of bed-coverings and dragging them up to the top of the bed, to serve merely as a chest-protector and muffler. Assuming that the sheets are already sufficiently long, but have not been able to hold their own against determined assault, the bed is to be made as usual; but before putting on the spread, lay a sheet or small quilt smoothly on the bed, with the top edge reaching only halfway, leaving the other half loose at the foot. Raise the mattress bodily, and draw the loose covering under it and as far up as it allows. This leaves the lower part of bed-clothes and mattress sandwiched between the two halves of the extra sheet, and the sleeper's weight holds them in place automatically.

We spend a third of our lives in bed, and an appreciable amount of time in bed-making and care; so anything that gives more comfort and renders a bed cleaner, or easier to keep in order, is well worth learning. Mattresses are hard to handle, to clean, to keep clean, and, alas! sometimes hard to sleep on. To simplify handling, all mattresses, except those for single beds, should be in two pieces. Owing to the greater ease with



MATTRESSES ARE CONVENIENTLY HANDLED IN TWO SECTIONS

which they may be turned, this will be done oftener, and so they will wear more evenly. Avoid the false economy of buying a mattress with a soft top and hard bottom, for it can never be turned, and, with wear, the hard filling gathers into lumps. In these days of high nervous tension, we need all the recuperation and reposeful sleep a smooth bed will afford.

Each mattress should have a close-fitting cover of some strong, washable material, such as unbleached muslin. This should be machine-stitched, with one side left open for slipping over the mattress, then be tightly sewed together. Such a covering protects a mattress from dust, and invasion by any intruders which may chance to be brought into the house from

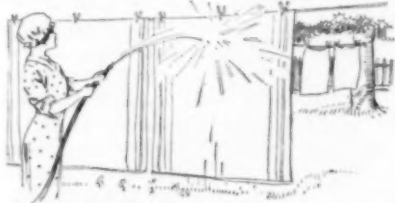
(Concluded on page 95)

The Economics of Bed-Making

(Continued from page 94)

public vehicles, where objectionable organisms are too often in evidence. If the mattress has been in use, it should be gone over carefully with a whisk broom, and all dust and lint brushed from creases and tufts before cover is put on. The cover may then be removed and washed as often as necessary.

Most of us prefer sending our woolen blankets to be dry-cleaned because they are returned looking so nice and fluffy; but this being rather expensive, may not be done as often as desirable. It is possible to wash them at home without felting them, if the following directions are observed: Make a tubful of suds with mild, white soap, having the water as hot as the hand can bear comfortably. Wash the blankets by lift-



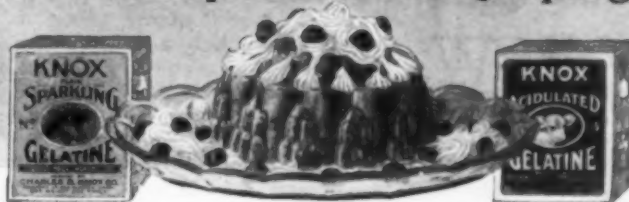
A CONVENIENT WAY OF RINSING A BLANKET

ing, turning, and squeezing; rub only where there are spots. A second tubful of suds may be necessary. After the blanket is clean, hang on the line, without wringing or pressing out the suds. Arrange it to hang smoothly and evenly, from the middle, pinning it securely in place with clothes-pins that nip with a spring. Then go over the blanket thoroughly with a forcible stream of fresh water from the garden hose. This will remove every trace of soap, and is far more effectual than any amount of tub rinsing. Choose a sunny day for the operation, and if washed in the morning the blanket will be dry by night, especially if there is a breeze. It will also be soft and fluffy without lines and creases, such as are caused by either hand or machine wringing, and devoid of the odor of cleansing agents used in the operation of the so-called "dry" cleaning.

LOOK at the binding on the ends of a blanket, and if worn, put on a new one before washing, as a good binding lengthens the life of a blanket. Also, look for moth holes, and if any are found darn them with white wool. An old blanket worn thin makes the best pad to put over the rubber sheet and under the white one on the baby's crib. Cut the blanket into pieces the proper size, put two or three of these together, bind firmly around the edges, and tack here and there. When damp, such pads are less hard and chilly than the quilted cotton ones generally used, and are quite as easily washed and dried.



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KNOX
SPARKLING
GELATINE
to make six plates of Cherry Sponge



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We want every reader of *McCall's Magazine* to know how good this Knox Cherry Sponge is. We also want them to know how to use **KNOX GELATINE** for all kinds of Desserts, Jellies, Puddings, Ice Creams, Sherbets, Salads and Candies, and will send free an illustrated book of Recipes with the Gelatine. Write now.

CHAS. B. KNOX CO.

8 Knox Avenue Johnstown, N. Y.

Knox Cherry Sponge

1 tablespoonful Knox Sparkling Gelatine.
1/2 cup cold water. 1 cup cherry juice.
Juice of one lemon. 1/2 cup sugar.
1 1/2 cups cherries. Whites of 2 eggs.
Soak gelatine in the cold water 5 minutes and dissolve in the hot cherry juice. Add cherries (stoned and cut in halves) and lemon juice. When jelly is cold and beginning to set, add whites of 2 eggs beaten until stiff. Mold and when ready to serve turn on to serving dish and garnish with whipped cream, putting chopped cherries over the top.

NOTE: This same recipe may be used with other canned fruits.

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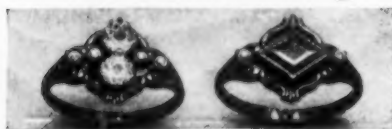
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When answering ads mention McCALL'S

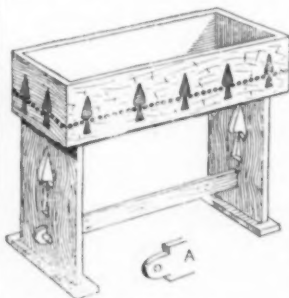
A LITTLE JOB FOR FATHER

by JOSEPH H. ADAMS

WHEN June comes, we open our doors and begin to cast calculating eyes on the veranda. Just what can we do this year, we ask ourselves, to add an extra touch of comfort or charm to our outdoor living-room? Of course, we have last year's comfortable lounging-chairs, rugs and tables and stair-cushions, and these we must use. It is only through the little touches that any new note can be achieved in the familiar surroundings.

A window-box or two of ferns or flowering plants, a flower-stand, a fernery for the table, or an odd jardiniere to hold a single plant on the tabouret, or a pretty wall-box holding a flowering begonia and attached to the house wall by chains, will do much to lend an atmosphere of freshness to last year's fittings, and make your friendly veranda a place of color and charm.

If you have "a handy man" in the family, or an ingenious small son, he can easily put together a flower-stand for you. A simple one (Fig. 4) has a box thirty-eight inches long, twelve wide and eight deep, made from ordinary boards, and supported by a stand which has two uprights ten inches wide and thirty inches high, set thirty-three inches apart and joined at the top by two rails thirty-five inches long and three inches wide. On these rails the box rests. Six inches from the bottom the uprights are joined again by a wooden brace slipped into a little slot in each one and



A FLOWER-STAND FOR THE SUMMER VERANDA (FIG. 4)

securely fastened with wooden pins. The brace, which is four inches wide, is cut with a rounded tongue (see diagram A, Fig. 4) which extends through the upright.

A wooden strip fifteen inches long, three inches wide and an inch thick, is screwed to the bottom of each stand to form feet. Castors may be added for convenience in moving after stand is filled. Dart-shaped openings twelve inches

high may be cut in the standards with a compass- or keyhole-saw as ornaments, and to break up the flat surface of the plain wood.

The box should be lined with zinc or thin sheet-lead to protect the woodwork from the moist earth, and several drips or short pipes should extend through the bottom to form moisture drains.

Paint box and stand any desirable light color. A decorative border about box may be provided from sheet lead or stove-pipe iron, cut with an old pair of shears into arrow-head shapes. Fasten to the wood at intervals with carpet tacks, adding a connecting row of oval-headed upholsterer's nails, and paint metal and tacks black.

Such a stand as this can be moved to shady or sunny corners of the veranda, as you desire, or changed in position to agree with any rearrangement of the porch furniture, from time to time.

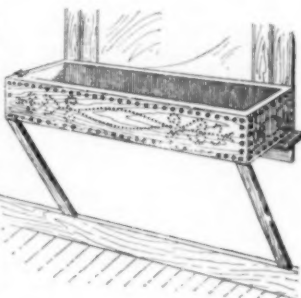
For the veranda table, a pretty fernery can be made from nothing more imposing than a cheese-box cut down to measure six inches in depth. Use a sharp-pointed awl and small hammer to make holes in the metal for the tacks to pass through.

Four claw-feet of iron or brass can be purchased at a hardware or department store and screwed fast under the edge of the box.

All the metal parts should be painted black to lend them a good finish, and a zinc lining, preferably removable, should be provided to hold the growing plants. The

outer surface should be sandpapered smooth, then treated with stain and varnish, or painted any color desired. Strips of sheet-lead or stovepipe iron can be cut with shears into a decorative band, and attached with carpet tacks having the points clinched on the inner side.

Another pretty plant receptacle for low table or tabouret is shaped like a



ORDINARY CARPET TACKS FORM THIS DECORATION (FIG. 5)

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A LITTLE JOB FOR FATHER

(Continued from page 96)

pyramid with the top squared off half-way, and hollowed (Fig. 1). The four sides are thirteen inches high; two are twelve inches wide at the top and sixteen inches at the bottom, and two are ten inches wide at the top and fourteen inches at the bottom. The wide boards are nailed to the edges of the narrower ones; then a bottom having slightly beveled edges is made fast with screws. Use wood about an inch in thickness, and stain and varnish, or paint.

The joining of the sides should be covered with metal strips two inches wide; when bent over the corners, an inch of metal shows on each side. Hold this to the wood with large-headed upholsterer's tacks. Any conventional design may be traced on sheet-lead or stovepipe iron, cut out and attached to the sides of the box with carpet tacks.



A PRETTY WALL-BOX
SUSPENDED BY CHAINS
(FIG. 6)

Paint all of the metal a glossy black. For feet, wooden balls can be attached with screws driven through holes in the balls, then screwed into the bottom of the box. A metal lining for the box is necessary, and if this is shaped first and slipped into the shell of the box from the bottom, before the bottom board is put on, it will be easier to fit and attach. Be careful, at the same time, to provide the necessary drain-pipe.

SUCH a box as this makes an excellent receptacle for a box tree, or for laurel or bay, as the spreading base allows for extending roots. For such a purpose, omit the metal lining.

For a century-plant, a rubber tree, or towering palm of large proportions, a decorated plant-tub (Fig. 3) will be found a very serviceable receptacle.

For small plants, a mackerel keg, or any strongly made one of small or medium size may be cut in halves to form two kegs; but for large plants, a pork or oil barrel should be used, after it is thoroughly cleansed on the inside.

After the keg or barrel has been sawed in halves, the ends of the staves must be caught up and held in place by metal hoops, top and bottom, at both the inside and outside edges. Drive nails through the hoops from the outside, and clinch the ends at the inside. Any hoops that are on the tub between the top and bottom one may be driven off, if desired. Paint the tub on the outside, and at the

(Concluded on page 98)



A Kodak Morning

JUST as they are—in and about the home, at their outdoor play in garden or orchard, at their indoor play in the nursery—the children offer every-day temptations for the Kodak. Let it keep them for you as they are now—for tomorrow they will be grown.

Ask your dealer, or write us for "At Home with the Kodak," a delightfully illustrated little book that tells about home pictures—flashlights, groups, home portraits and the like—and how to make them. It's mailed without charge.

EASTMAN KODAK CO., Rochester, N. Y., *The Kodak City.*

SECTIONAL
COME-PACK
FURNITURE

WHY Pay More?

This beautiful table is made of best solid quarter-sawn WHITE oak—in sections. You put them together, in ten minutes, and it is yours at our

Factory Price \$18.90

You save the price of an ordinary table. Low freight rates. Complete instructions. Anyone can do the work. Hundreds of patterns in our complete catalog—FREE. Send postal today.

Come-Pack Furniture Co.
546 Dorr Street
Toledo, O.

45-Inch Top

Write for Sample Cake

Smell its real violet fragrance. The moment you do you will want this crystal-clear soap—the "freshening-up" soap of the dainty woman.

Lathers freely in any water. Send 2c for your sample cake. Do it today! Address

The Andrew Jergens Co.
Dept. 103
Spring Grove Avenue
Cincinnati, O.

When answering advertisements kindly mention *McCALL'S MAGAZINE*.

"Saving"-in two chapters



The Chef of Spotless Town is gay—
You'll note it by his saucy way.
He minces dressing for the birds,
But doesn't stop to mince his words.
"It saves a stew," says he, "to know
That pots demand

SAPOLIO

- I *Sapolio works without waste.*
II *Sapolio cleans and polishes
without harm to the smooth surface
of enamel ware, tins, aluminum or woodwork.*

Send postal for children's free cut-out toy.

Enoch Morgan's Sons Company, Sole Manufacturers, New York City

Women

Who Want a Way to Earn
Money Easily in Spare
Time Should Read This

IF YOU knew how many women are earning money by spare-time work for The McCall Company—if you knew how easy it is to get subscribers for McCall's Magazine among your friends—if you knew how liberally we pay you in cash or premiums—you would surely welcome the opportunity we offer. Full particulars FREE on request. Write at once.

ADDRESS

THE McCALL COMPANY 236 West 37th Street
NEW YORK CITY



"Used one tube about my place last night—68 dead rats this morning."—C. V. Anderson, Sterling, Colo. Clean, simple, sure. No mixing, no spreading—just press the tube, the paste will spread itself. Use on any kind of bait. Keeps indefinitely. Get a tube now and rid yourself of these destructive, germ-spreading pests. 25c. and \$1.00 tubes at any druggist's, or direct from us prepaid. Guaranteed to work or money refunded.

THE RAT BISCUIT COMPANY
624 Limestone St.
SPRINGFIELD, O.

A LITTLE JOB FOR FATHER

(Continued from page 97)

center of each stave attach irregularly-shaped strips cut from metal and made fast with nails. A few holes bored in the bottom of the tub will let out surplus moisture and prevent the wood from warping out of shape. To avoid rust, the metal parts should have a coat of red-lead paint, then two coats of black paint.

To make a veranda attractive, the windows into which it looks, and which overlook it, should be given careful consideration. They should not be draped heavily, but their curtains should be drawn back to show the cheerful room within. A window-box of flowers attached to the inside sill adds not only to the charm of the room within, but to that of the veranda, as well, and will be enjoyed constantly by occupants.

SUCH a box (Fig. 5) should be made in the form of a shallow tray twelve inches wide and seven deep; its length being governed by the width of the window. Wood an inch thick should be used, painted to match the trim of the room where it is to be placed. One edge of the box rests, of course, on the window-sill. The other is supported by props or legs an inch thick and two inches wide, with ends sawed "on the bias", in dress-maker parlance. Screws driven in from the under side hold these props fast to the box, and the attachment to the surface is also with screws.

A decorative design can be carried out with oval-headed upholsterer's nails—large ones forming a band around the edges, and smaller ones for the design proper; or large-headed carpet tacks, painted black, can be used. The box should be lined with zinc or sheet-lead to protect the wood from moisture, thus preserving it from rapid decaying.

SIMPLICITY in a wall-box is a most desirable feature, and the entire absence of any special decoration is by no means objectionable. If the box is well made of good materials and neatly finished (Fig. 6), it will be sufficiently attractive. Its object is mainly to furnish a suitable place for a plant which is ornamental. The box itself should be separate from the suspended shelf made to receive it, so that in case there is too much shade, the plant may easily be given an occasional sun-bath without disturbing the fixture, the box being slipped in and out. Allowing the front and back of box to project beyond the ends makes it easier to handle.

Beveled blocks are put over the heavier nails with small brads, and the ends of the crosspieces on the rack or hanging shelf are also beveled, similar blocks being used where the hooks are put in the wall to hold the iron chain by which the whole is suspended. This uniformity of finish lends a pleasing effect.

THE PURSUIT OF PATRICIA

(Continued from page 24)

mystery. Why he had incurred the anger of these strange people and what they meant to do with him were beyond her ken. But she felt a great pity and sympathy for him.

David Harwich had felt it, too, she was sure. It must have been even stronger in him than in her, for he had seen the man's face and heard the cry of anguish. And he had acted as he always did. He had left her and gone to warn the Grand Duke. He had done right, of course. Only—only she would have liked to have him here now. Perhaps he could have made the Countess take her home.

Patricia turned and looked at the Countess. She was very pale, so pale that her eyes seemed like two black caverns. They reminded the girl of something she had once read of eyes which were "like black holes burned by torches in the tapestries of Tyre".

Patricia was a little afraid of her now. She began to feel uncomfortable in this close, crowded place. Then her eyes strayed to the faces in the audience beside her, and, with a startled thrill, she saw that they were all men's faces, and all Russian.

Why had the Countess brought her here at all, and what were they going to do with her now she was here?

She noticed that all the men were looking, not at the negro gyrating before them, but at the door of the tent. They were evidently expecting someone.

Well, let them look! They would not see the victim for whom their trap was laid! She and Harwich had prevented that.

But she did want desperately to go home. The performance ought soon to be over. The negro was "speeding up" for the finish, moving his ponderous limbs more quickly and rolling his eyes to show the whites.

The men in the audience began to get up restlessly, and Patricia found herself surrounded by standing Russians.

Then, suddenly, into the hot, evil-smelling air of the booth came a grateful breath of cool night breeze. She raised her head a little to sniff its welcome freshness. At the same instant, a man's hand was clapped roughly over her mouth, and she was lifted bodily out of her chair.

(To be continued in June McALL'S)

Two ladies rapped at the door of a friend's house. Mary, age six years, answered the door. One lady said to the other: "That little girl is not very p-r-e-t-t-y."

Mary turned quickly and said: "I know I am not very p-r-e-t-t-y, but I am awfully s-m-a-r-t."



THIS TAG makes a statement that is a demonstrated fact. If you will get a White Mountain Freezer and learn the right way to use it you can prove it for yourself.

If you do not know the right way, ask your dealer for our folder, which gives complete directions, or write us and we will tell you how.

The White Mountain Freezer Co., Nashua, N. H.

THOMSON'S



The Spring styles make an imperative demand that your best corsets be fashioned to permit of extreme flexibility. Foremost modistes express this as "relaxed lines," meaning absolute natural comfort. Thomson's

"GLOVE-FITTING"

Corsets have, for a half century, been considered the most comfortable corsets made. Their glove-fitting principles of construction produce "relaxed lines" and flexibility to an unequalled degree.

At all dealers, \$1.00 to \$5.00

GEORGE C. BATCHELLER & COMPANY
New York Chicago San Francisco

CORSETS



Style and Wear
Plus Comfort Rare

Black Cat Hose

A light gauze, ribbed topped stocking, extra fine fabric, extra length, extra reinforced at heel, toe, sole and top for long wear.

Get them at the Black Cat dealer in your town or from

CHICAGO-KENOSHA HOSIERY CO.,
Kenosha, Wis.



**BOUDOIR UPRIGHT**Model
Puritan

A dainty little piano especially suited for bungalows, summer homes, or wherever space and price count yet quality is required. It is as beautifully designed and built as our largest grand. Musically it is so perfect that a prominent college has purchased 27 of these pianos. Write for our new catalogue describing this and other attractive uprights, grands and players.

IVERS & POND PIANOS

appeal to discriminating buyers. Their sterling integrity of construction, delightful tone and remarkable durability have made them the choice of over 400 leading American Educational Institutions and 55,000 homes.

How to Buy

If no dealer near you sells the Ivers & Pond, you can buy from our factory as safely and advantageously as if you lived nearby. We make expert selection, prepay freight and ship on trial, in your home, in any State in the Union. Liberal allowance for old pianos. Attractive easy payment plans. For catalogue and valuable information to buyers, mail the coupon now.

Fill out and send this coupon to

IVERS & POND PIANO CO.

149 Boylston Street, Boston, Mass.

Please mail me your new catalogue and valuable information to buyers.

Name _____

Address _____

Bodkin always threaded—braid or ribbon clean to the last inch.

Self-Threading Bodkin

FAQUALITY
Silk Lingerie Mercerized
Ribbon Lingerie Braid

With the new, dust-proof package, containing 10 yds. fine, washable lingerie braid, or 5 yds. fancy silk ribbon, there is a bodkin already threaded. By replacing in holder after using, it is automatically re-threaded.

All stores, or
mailed for **10c**

Mention if braid or ribbon is desired, also color—white, pink or light blue.

The F. A. Mfg.
Co., 1805
Courtland St.,
Philada.



Romances of Modern Business

THE American romance is in the large office-buildings and the marts of trade; it is the romance of great achievements in commerce, in industrial leadership. And it is a wonderful romance! The child of the world's nations is leading them!—ARNOLD BENNETT.

CHAPTER IV

The Story of a Mattress

INSPIRATION comes to us in odd America and involving some repretative Americans.

given flame by a prosaic happening; The old Frenchman who thought masterful strokes of success receive imout a way to make pew cushions for petus from a casual incident. churches little realized that his idea

So when an old Frenchman of a would make a great business in far-quarter of a century ago fidgeted in the away America. But he knew that pew of his provincial church and won stuffed cushions would be unsatisfac-tory for church purposes. So he con-ceived the idea of a cushion—built and must be attended with hard benches he was approaching a genuine service to not stuffed.

the world.

The Gallic squire did not create a sold to an American. Eventually it new religion, nor conceive an improved came into the hands of Ostermoor & form of worship, nor rise in rebellion Company, then a very small concern. The built cushion was recognized as against prayer and meditation; but a promising article.

Which was strictly in accord with Mr. M. G. Ostermoor and Mr. his piety. For the Frenchman's thought Edwin A. Ames in a modest way began making church cushions. They has paved the way to church comfort, renovated old ones as well. In those days they did not mind taking small jobs. Later, they developed the idea and made a mattress. A small trade was built up with hotels and hospitals; but the business was limited.

But that was in France twenty-five Just then fate turned a lucky card years ago, and we are concerned with for the owners of the Ostermoor pat- the present time in the United States ent when a well-known advertising agent had his attention directed to the modern reflex of the old Frenchman's new kind of mattress. He had never inspiration, we shall find it in the seen anything like it before. He saw Ostermoor-Mattress. at once its scientific side, its practical qualities for general appeal.

This story has to do with the In a few days, the agent called at romance of the Ostermoor. A romantic the small office of Ostermoor & Com-over the sea, and the story shifting to

(Concluded on page 101)

Romances of Modern Business

(Continued from page 100)

pany. He urged Mr. Ames to expend at least two hundred dollars in advertising the only mattress that was built and not stuffed. That was in 1895.

The suggestion was not even taken seriously. Today Mr. Ames tells of this with relish.

"I had so little faith in advertising that it took this agent nearly three months to induce me to dig down in my jeans and produce two hundred dollars," he relates in his characteristic way. "He had explained over and over again that I would be exploiting my mattress and necessarily creating a demand for it, but at that time I could not see the logic of it.

"And when the agent showed me the copy and told me he intended spending all my money for a half-page in one magazine—well, what I thought of him wouldn't be esthetic publicity.

"But my surprise can be imagined when in a few days the orders from that one advertisement amounted to nearly one thousand dollars. Naturally, I continued to increase my advertising appropriation until we were using some thirty national magazines.

"When I tell merchants that my advertising appropriation has reached two hundred thousand dollars a year, and that my business has been built up through national magazine advertising, there is little need of anyone asking if I am a believer in national magazine advertising."

The Ostermoor Company not long ago celebrated the twenty-first anniversary of its organization. The first three years of its business life were meager; for the Ostermoor Mattress, like many other advertised commodities, had a modest beginning and a struggle during its early existence.

A dynamic force must be brought into the making of the success of a

commercial product. This stirring influence—need it be said?—is the power to tell the people what the merchant has, and to tell them in a way that will command attention, interest, and confidence.

The success of the Ostermoor Mattress is a striking example of the application of this influence to business.

Eighteen years ago, the Ostermoor Mattress was first advertised in a national magazine. Since then its makers have consistently advertised in the magazines of national circulation. To-day it is seldom that you lie down in a hotel, club, or home without reposing on an Ostermoor.

Mr. Ames and his business associates freely give magazine advertising credit for their success. Hear him further:

"Our business has grown beyond our fondest expectations. As an example, I might state we did more business during the month of October, 1913, than we did during the entire year of 1896. And as the business was built entirely upon magazine advertising, we, naturally, feel indebted to the magazines."

But it is not sufficient merely to tell of the success achieved by the Ostermoor Company through the force of national magazine advertising; for the same power has performed another service. This is the scope of its achievement for the buying public.

The Ostermoor has brought comfort to thousands, has lightened the weariness of travel and lessened the strain of sickness. It is an important feature of our present-day contributions to comfort and happiness. Such products have more than a commercial mission.

This is the fourth of a series of articles that is being published to show how magazine advertising is serving the public.



Work the cleansing, antiseptic lather into your skin.

Oily Skin and Shiny Nose

How to correct them

That bug-bear of so many women—an oily skin and shiny nose—has various contributory causes.

Whatever the cause in your case, proper external treatment will relieve your skin of this embarrassing condition.

Begin this treatment tonight

With warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

This treatment will make your skin fresher and clearer the first time you use it. Make it a nightly habit and before long you will see a decided improvement—a promise of that lovelier complexion which the steady use of Woodbury's always brings.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after their first cake. Tear off the illustration of the cake shown below and put it in your purse as a reminder to get Woodbury's today and try this treatment.

Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for samples

For 2c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Address The Andrew Jergens Co., Dept. 15-1, Spring Grove Avenue, Cincinnati, O.



In Canada, address The Andrew-Jergens Co., Ltd., Dept. 15-1, Perth, Ontario.



BECOME A NURSE

WE have trained thousands of women in their own homes to earn \$10 to \$25 a week as nurses. Our graduates number 7000—a record unequaled by any institution. Send for "How I Became a Nurse"—248 pages with actual experiences. 26 illustrated lesson pages free to inquirers.

The Chautauqua School of Nursing
304 Main St. Thirtieth Year Jamestown, N. Y.



4,863 Articles for the Home ON CREDIT!

Your Credit with us is as good as gold. We trust you and allow you the easiest terms. There is no red tape—no restrictions—no interest—no bother and no investigations. For 55 years we have been doing this and have furnished over a million happy homes. Let us furnish yours on this same generous plan. Just select what you want for your home from our great "Home Maker's Book"—pay a trifle down and for the balance you can take.

A YEAR TO PAY!

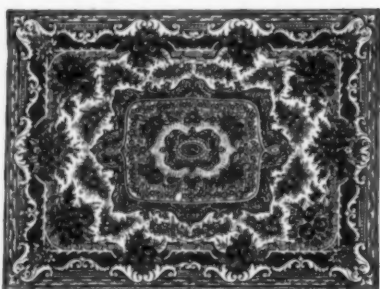
That's the liberal, easy way we make for you to have a comfortable, cozy attractive home—a home so beautiful that you'll take pride in showing it to your friends.

30 Days' FREE Trial

To insure your absolute satisfaction after you receive the goods keep them 30 days. Then if you would prefer to have your money we will gladly take back everything you bought and return the amount you paid, including freight charges both ways.

"Home Maker's Book" FREE

These items are only two of the 4,863 we show in our great furniture bargain book—each as low priced and on the same liberal terms. This great book is full of magnificent chairs, rockers, beds, tables, dressers, splendid kitchen cabinets and baby cradles, pretty rugs and handsome carpets. Send for the book at once. It's a money-saver.



No. 215. 9x12 Tapestry Brussels Rug \$10.90
\$1 Cash — \$1 a Month

A wonderful value. Very closely woven of fine selected yarns. Rich floral and medallion pattern with beautiful tan and green colorings, guaranteed not to fade.



Cornish

Sent To You For A Year's Free Trial



Why Shouldn't You Buy As Low As Any Dealer?

More than 250,000 people have saved from \$100 to \$150 on a high grade piano and from \$25 to \$50 on a first class organ in purchasing by the Cornish plan—and so can you. We offer to send you an instrument, freight paid if you wish, with the understanding that if it is not sweeter and richer in tone and better made than any you can find at one-third more than we ask, you may at any time within a year send it back at our expense, and we will return any sum that you may have paid on it, so that the trial will cost you absolutely nothing,—you and your friends to be the judge and we to find no fault with your decision.

You Choose Your Own Terms

Take Three Years to Pay If Needed. The Cornish Plan, in brief, makes the maker prove his instrument and saves you one-third what other manufacturers of high grade instruments must charge you to protect their dealers and agents.

Let Us Send to You Free the New Cornish Book

It is the most beautiful piano or organ catalog ever published. It shows our latest styles and explains everything you should know before buying any instrument. It shows why you cannot buy any other high grade organ or piano anywhere on earth as low as the Cornish. You should have this important information before making your selection. Write for it today and please mention this paper. **Cornish Co., Washington, N. J.** Established Over 50 Years



Crooked Spines Made Straight

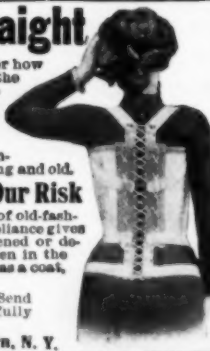
You need not venture the loss of a penny. No matter how serious your case, no matter what else you have tried, the Sheldon Method will help you and probably wholly overcome your affliction. We are so sure of this that we will make a Sheldon Appliance to suit your special condition and let you decide, after 30 days, whether you are satisfied. We make this unusual offer simply because the 20,000 cases treated absolutely prove the wonderful benefit the Sheldon Method brings spinal sufferers, young and old.

Use the Sheldon Method 30 Days at Our Risk

There is no need to suffer longer or bear the torture of old-fashioned plaster, leather or steel jackets. The Sheldon Appliance gives an even, perfect and adjustable support to the weakened or deformed spine and brings almost immediate relief even in the most serious cases. It is as easy to put on or take off as a coat, does not chafe or irritate, is light and cool.

The price is within reach of all who suffer. Send for our free book today and describe your case as fully as possible so we can advise you intelligently.

PHILO BURT MFG. CO. 201-17th Street, Jamestown, N. Y.



THE HIGHER RECREATION

(Continued from page 28)

"A director of recreation, and able to teach gymnastics, too," he says; 'that's the next thing we must get after. We must have a gymnasium—in a shed out in the school-yard, till we can get a new one. Meanwhile,' he says, 'I'm going to try to teach 'em both. The Higher Recreation,' he says, 'is just as important as what I teach 'em inside the building.'

"Higher Recreation!" The words went through me like new words. Why, I'd heard of Higher Education all my life, but—Higher Recreation! Learning that recreation ain't just an indulgence—it's a part of life, same as education is. And the reason for both of 'em is to help folks to live right, and more abundant!

"I donno if even that would have made us ladies see the true inwardness of it all, if it hadn't been that about that time we come on a book. I donno who found it first; but we took it, and read parts of it aloud while we was sewing on the truck that we was going to sell at the Playground Bazaar. *The Spirit of Youth in the City Streets* was the name of it—by Jane Addams—and if there's anybody don't understand or remember what it is to be young and full of life and not to have any place in the world that's their own to let off steam in, have 'em read that book. It'll make 'em see their town and their world as they never seen it before—teeming over with glad-faced, innocent young folks that must spend their energy and that must have their fun. And I never see before that if they don't get this normal play that same energy'll turn into mischief-making and wrong and folly. It's the city streets she's talking about in that book—but it'll make the village streets just the same, for girls is girls, and boys is boys, and youth is youth, all over the world. It ain't a book about Playgrounds; but it'll make everybody see that Play is one of the tools to use in helping young folks to learn life right—and that it's just their plain natural due, as well.

"When us ladies understood, we pitched into our money-raising abundant. One hundred and twenty-five dollars was what the things cost—I'd thought you couldn't have a playground for less than five hundred dollars or one thousand dollars. But, oh, you can! You can start one for one hundred and twenty-five dollars—and a little pitching in to work.

"*'The Spirit of Youth'*, I says over to myself, all through the feet-aching bazaar. *'The Spirit of Youth'*, I says to myself when I see the playground things being set up on the green yard. But, I certainly says it over the hardest the day the Playground was opened.

"The day it was opened, a Saturday afternoon, us ladies was all there. So

(Concluded on page 103)



THE HIGHER RECREATION

(Continued from page 102)

was the children, lining the walks, waiting for the signal to be given. And when it was, and they could all rush in, they went flooding over the green like them simple things we had set up was folks, waiting for 'em. The Higher Recreation! Play for a Force, instead of a thing to be done sly, or a noise to be hushed up! The Higher Recreation. . . . It seemed to me, standing off one side, as if a little stream of power came flooding down a little new channel—and as if we had one more way started to find out how Things Was Meant To Be.

"The Society had intended to stop for a little while that summer. But when we see that playground opening, we concluded we couldn't afford the time. So we voted, right there on the sidewalk, where we stood watching, we voted to go straight ahead. And I hope it's what we will do all our lives. I donno what we'll do next. I ain't concerned with that. And I ain't going to tell any more what we do. Because—in telling you the things we tried to start in the Friendship Village, all I wanted you to know anyhow was this, that's for everybody to know, and that we've found out:

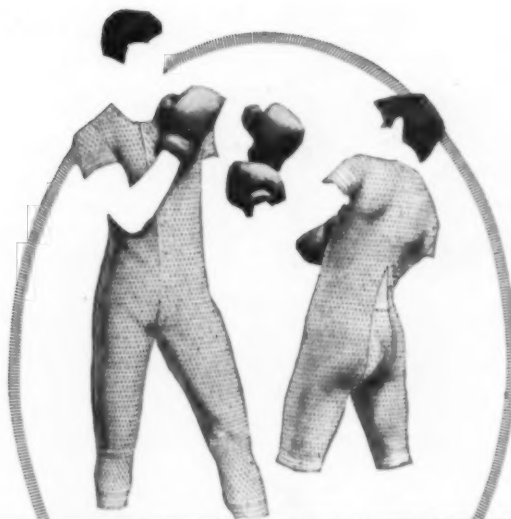
"The earth ain't so full of the fullness thereof but what there's a chance for everybody to do something to make it a little more so. And you'd best start now, and right in Your Own Home Town."

EMBROIDERING THE SHABBY FROCK

By ELIZA SIMPSON

WHEN a much-liked garment begins to show signs of the too strenuous life it has led in serving you and filling the laundress' pocket with pennies, you can renew its strength and beauty and prolong its usefulness by administering very simple treatment consisting of a few touches of embroidery. Instead of darning a place where the threads are worn, baste a piece of fine net underneath and embroider a flower or even a stray petal or a butterfly. Sometimes flowers from an embroidered waist that has been discarded may be carefully cut out and so neatly appliquéd as to seem part of the original plan.

Does the embroidery itself on a last season's dress look much-ironed and shabby? Or, could you buy a linen dress at a real bargain, only you dislike to have anything so flauntingly cheap as the machine embroidery it displays? In either case, here is a hint. Take your embroidery needle and floss, and, using the old embroidery as padding, work completely over it. The effect, whether to renovate the old, or to enhance the value of the new, is surprisingly good. The work being heavier than it would be otherwise, has a much richer and more ornate appearance, which will be very much admired.



**Your boy will like Chalmers
"Porosknit" for its coolness
—its comfort—elasticity.**

You will appreciate the real quality—the *wear*. But don't buy underwear just because of *mere holes*.

Insist that the *actual* label, as shown here, be sewn in the garment. For by this label—and the Guarantee Bond—you will know the *genuine*.

Extra Stitches

Please examine any Chalmers "Porosknit" Union Suit. Turn it inside out. Notice how strongly the seams are reinforced—double-seamed by cover seaming.

Stretch the fabric. See the *extra* stitches surrounding each ventilating hole. These, with the lock-stitch, prevent unraveling.

The "stretch" in knit goods runs *one* way. But note that the triangular piece of fabric inserted in the back runs opposite to the rest. This means full elasticity to the seat. It *gives*—at every turn or bend.

There can be no "short-waisted" feeling—no "cutting in the crotch." Our closed crotch is comfortable and fits.

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No-Limit Guarantee

Chalmers "Porosknit" is guaranteed unconditionally (a bond with every garment) as follows:

"If any garment bearing the Chalmers 'Porosknit' label, and not stamped 'Seconds' or 'Imperfect' across the label, fails to give you its cost value in underwear satisfaction, return it direct to us and we will replace it or refund your money, including postage."



This Label on every Garment

For Men	50c	Any Style Shirts and Drawers per garment	25c	For Boys
For Men	\$1.00	Union Suits Any Style	50c	For Boys

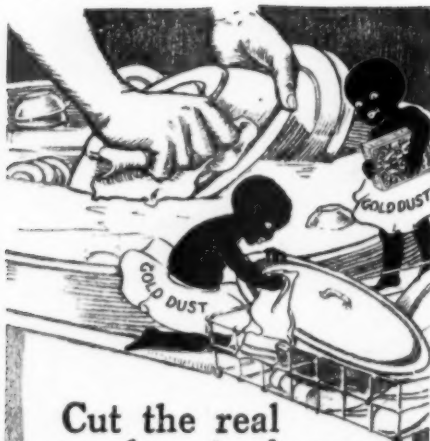
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Ask us about the "Pneu-Wrinkle," the
latest thing in sweepers.

TWO AND CARRY ONE

(Continued from page 10)

surroundings; the clean resinous smell was wafted towards them. Hugh looked around at her. In the dusk, he could feel rather than see the radiance that enfolded her.

"You're not afraid?" he asked, in a low tone that she heard above the humming of the car.

"Afraid!"

"You haven't even one little doubt?"

"Not one."

The happy certainty of her went to his brain like wine. She should never have cause to regret it all her life.

"How well you steer," said Philippa presently—"as straight as a die."

"It's a good road and there's hardly any traffic at this time," said Hugh. "We'll be there—"

With a grinding noise, the car slowed down, went on again in a series of gasping jerks, then stopped dead and refused to move. Seacourt gave a short laugh.

"We ought to have touched wood," he said, getting out; "the car evidently overheard. I'll make it all right in a minute. Grant told me it was reliable."

"We'll soon be off again," said Philippa, watching him as he examined the machinery. But there was apprehension in her voice, all too surely realized. For ten minutes or more he tinkered away, but when he tried to move the car, it remained adamant. They gazed at one another blankly.

"Can't you get anyone? Isn't there a garage near, a village where somebody can help?"

"Let me think." Seacourt's face, in the light of the lamps, looked furrowed with disappointment. "We've come twenty miles. Did you notice the lights of a village down in the hollow? Look! I believe you can see them now—there's sure to be some one there who understands cars. Would you be afraid to stay here while I run down to the village?"

"No-o-o."

"You are certain? It's our only hope now, dear."

"It's rather ghostly, isn't it?"

"Not a bit," said Hugh patiently; "but if you'd rather come, too—"

"I'll wait, of course. Only please be quick, Hugh."

He slipped out of his heavy coat and the next moment she heard him go down the incline, the twigs crackling under his feet. Then ensued a silence and a solitude such as she had never before experienced. She stood beside the car, holding to the folds of Hugh's great-coat for company. The time seemed endless. The lights of another car came towards her in the gloom, big lamps like search-lights. She took one of their own and waved it to attract attention. The car slackened speed and pulled up.

"Hullo! Breakdown?" asked a familiar voice. "Bad job?"

Philippa put her hand to her lips to force back an exclamation. "Could you help?" She spoke in a muffled voice.

"Of course." Mr. Webster got down, a degree puzzled on realizing a lady there alone. "My man's a genius at breakdowns, aren't you, Campion? Just see what's amiss."

"Yes, sir."

"If he can't manage it," said Mr. Webster, drawing nearer, "perhaps you will allow me to take you in my car?"

Philippa drew back into the hedge.

"You are very kind, but please make him do it if possible."

He stared down at her. "Why, Miss Philippa! How in the world—"

The man disappeared under the car.

"Sh!" Philippa's voice was full of dismay. "How in the world did you know me—with goggles on, and this big coat?"

"I'd know you under anything," said Mr. Webster simply. "There's a bit of your hair sticking out, and no one has hair like yours, Miss Philippa. And even if goggles disguise your eyes, there's the rest of your face, y'know, and how could I make any mistake about that?"

His tone had drifted into tenderness. Philippa touched his arm. "Oh, stop, stop! I must tell you—you'll have to know."

"What?" demanded Mr. Webster, looking down at her, his face suddenly grave.

"I'm running away to get married," said Philippa in a whisper; "it was the only thing Hugh and I could do."

She heard him utter a sound like a breath drawn in sharply.

"You'll just step into my car and go home again." He made a movement as if to put her there by force.

"No, no! How dare you?" Philippa retreated. "How dare you?"

"I'd dare more than that for you!" said Mr. Webster, with a fierceness that entirely altered his easy-going bearing. "You're not of age; he has no business to ask you."

"No business?" asked Philippa again. "No business, when I love him with all my heart and soul! When I'd follow him to the world's end."

Mr. Webster winced. Philippa caught his arm. "Listen! You've got the opportunity to spoil my life and his, too, and you're not going to take it; you can't—you won't!"

"I'm not so sure," said Mr. Webster grimly. She had removed the disfiguring goggles, and he could see her eyes beseeching him, the lips he had hoped one day to kiss set in lines of pain, the bright hair he admired gleaming in the light of the lamps.

(Continued on page 105)

TWO AND CARRY ONE

(Continued from page 104)

"You can't," she repeated. "You're not that sort."

His pulses were tingling cruelly at her touch. Air-castles of twelve long hopeful months whirled in ruins around him.

He shook himself free and walked away a pace or two. She sat down on the step of his car, her face hidden in her hands. Would Hugh never come? And if he came, what would happen between them? Each sound made her start. A donkey in a field nearby brayed suddenly, and she started and cried out. Then, realizing what it was, she gave a little hysterical laugh. Philippa wondered if any elopement had ever been like hers. In a moment she felt a touch on her shoulder. It was Mr. Webster.

"You are right; I can't do it," he said simply. "There is no hope for me?"

She shook her head silently.

"Where is he taking you?"

"To a friend, Mrs. Brett-Cole."

He nodded. "She's all right. When he comes back I'll take you there in my car—both of you."

"Perhaps our own will be ready."

He shook his head.

"Campion says it's a troublesome business, likely to take a long time. He can remain with it."

"It's good of you," said Philippa.

"As I can't have you myself," replied Mr. Webster, "I'll be glad to think that I helped you to happiness. Why, you're crying—there's nothing to cry about."

"I think there is," said Philippa brokenly.

"You're tired. Get into my car and wait," said Mr. Webster.

She hesitated, but only for an instant. He put the rug around her.

"I hear footsteps," he said. "Stay where you are. I'll speak to Seacourt. It's all right—you may trust me."

He walked away, and over the tapings made by the chauffeur she heard a murmur of voices. And, presently, Hugh came to her, smiling gravely, and tucked around her the rug that Mr. Webster had already arranged. Then he got into the seat in front beside Mr. Webster. In that rapid rush through the air, no word was spoken by any of the three. They whirled along silent country roads, through quiet villages, already asleep, and on to their destination. As the brightly-lighted streets of the town came into view, the speed slackened, and Philippa sat erect. But still no word was spoken. In a road just outside the town Mr. Webster pulled up.

The door of the big red-brick house opened, emitting a flood of light. Hugh got down and helped her out. Mr. Webster looked straight ahead, making no movement. Philippa ran around to where

(Concluded on page 107)

Three things to remember:

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"Did you do it yourself, Jane?"

"Yes, and the White Jap-a-lac works just as easily as the mahogany did in the hall."

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SWIMMING IN A SLING

By E. T. FARRINGTON

IF EVERY boy should be taught to swim, so should every girl. Surely the latter runs as much danger of being suddenly precipitated into the water as does the former, and when mishaps of the sort do happen, the manly hero of the story-book often fails to be at hand, or, if he is, suffers from his own lack of skill in swimming. The country lad usually becomes accustomed to the water by frequent excursions to the neighborhood swimming-hole, but his sister is not permitted to enjoy this pleasure. Many a city boy, too, finds some means of learning to swim which is not open to a girl.

The public bath-house and playground movements, however, are putting boy and

girl more nearly on the same plane.



FIRST POSITION

The plan came from Germany, being introduced first at one of our summer schools by Dr. Lukow, of Berlin. It calls for a very simple apparatus, costing not over two dollars, exclusive of the poles which support it.

From a crosspiece between two poles, four stout ropes are suspended, the lower ends of which are fastened to a band of leather, webbing, or canvas. This band should be broad enough not to hurt the stomach of the child who lies across it.

From arms nailed to the crosspiece and extending in opposite directions, four more ropes are suspended, two for the feet and two for the hands. Each of those for the feet has a narrow band, while each of those for the hands has a loop for the thumb.

With this arrangement of ropes and bands, it is possible, in a very short time, to learn every movement which is necessary in swimming. When these movements are practised repeatedly, so that they can be gone through almost instinctively, the boy or girl finds little difficulty in actual swimming, when entering the water for the first time. The child or even the adult who has not been taught

how to go through the proper movements, however, when he gets into the water, is filled with fear, and flounders about helplessly. It has been found that the training received in these swimming slings does

away with this fear in a very large measure, and the actual instruction needed when the child is in the water is many times less.

When learning to swim in the water, many people, of whatever age, find great difficulty in maintaining harmony in the movements of arms and legs.

When striking out with their arms, for instance, they splash spasmodically with their legs. A little time spent in the slings corrects all this, and enables the swimmer to keep the proper relation of all the limbs.



THIRD POSITION

THE various movements need but little explanation. In the first position, the arms and legs are

extended, with the palms together, and the body inclined slightly. The swimmer is then ready to make the first stroke; this is an arm stroke, and is made (second position) by turning the palms of the hands out and carrying them horizontally to the side.



FOURTH POSITION

Next, the arms and legs are bent sharply (third position), and the palms of the hands are brought together under the chin, while the knees are doubled up at right angles to the body. Then comes the leg stroke (fourth position). The arms are straightened, as in the first position assumed, while the legs are thrust out until the straight and wide apart. Then, they, too, are brought back to the first position.

Older folk who may have tried a similar exercise on a chair, or on the mattress of the bed, will appreciate the obvious advantages of the sling method. To the children, girls as well as boys, it is fine outdoor exercise, in which they indulge with delight, and little encouragement is needed in order to make it a neighborhood sport. The apparatus is adapted to the needs of the home playground, and there is no reason why any boy or girl should not practise swimming in the air in his or her back yard, though a hundred miles from a swimming-hole.

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Chicago, Ill.

TWO AND CARRY ONE

(Continued from page 105)

he sat at the wheel, his shoulders hunched up to his ears. He had removed his cap; that was the only sign he made. Philippa stretched out her hand; it was bare. Mr. Webster, stooping, took it reverentially in his own big palm, then bent his head, and put his lips to it.

Again to her hearing came the sound of a sharp in-drawn breath. She stood back, and the car plunged forward, the great lamps flashing. Philippa, groping for her lover's hand, passed into the house. The door closed behind them, shutting in the brightness.

Mr. Webster cleared the cross-roads and let the car go. The wind sang in his ears with the joy of the battle, smoothing away the furrowed lines from his brow. He presently slowed down.

"Brains and looks were bound to win," he told himself humbly, all unknowing that to-night he had played the man. "In spite of my shekels, I'm such an ugly devil." He bared his head again, looking back into the darkness. "Well, good luck to her always, and—yes—to him—because—she loves him."

SHAKESPEARE'S WOMEN-FOLK

(Continued from page 27)

retained to the end the passionate devotion of the daughter in whose care she was placed. Surely, no commonplace, mediocre mother would have called forth the grief-stricken outpouring which Susanna had inscribed on the stone covering her tomb:

Milk, life, thou gavest. For a boon so great,
Mother, alas! I give thee but a stone;
Oh, might some angel blest remove its weight,
Thy form should issue like thy Saviour's own.
But vain my prayers; O Christ, come quickly,
come!
And thou, my mother, shalt from hence arise,
Though closed as yet within this narrow tomb,
To meet thy Saviour in the starry skies.

Susanna's stone, in turn, testifies to her kindness of heart and exceptional wisdom:

Witty above her sexe, but that's not all
Wise to Salvation was good Mistris Hall.
Something of Shakespeare was in that, but this
Wholly of him with whom she's now in blisse,
Then, passenger, hast ne're a teare,
To weep with her that wept with all?
That wept, yet set herself to chere
Them up with comforts cordiall.
Her Love shall live, her mercy spread
When thou has't ne're a tear to shed.

What could be quaint or more touching? We leave Holy Trinity, convinced that Shakespeare's was a well-rounded life. Not only did he know success and fame, prosperity and recognition, but he was blessed with the love of good, true women. It is not too much to say that had it not been for their inspiration and affection his matchless comedies and tragedies might never have been written.

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with Sani-Flush without a brush or scrubbing in almost no time. Just sprinkle a little into the water every day and keep stains and discolorations off the porcelain. Sani-Flush is an odorless white powder that cleans the hidden places thoroughly, easily and quickly without harm to the metal pipes.



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Physicians and chiropodists all over the country endorse my treatment highly. It stops the pain almost instantly, draws out the inflammation, and gradually absorbs the abnormal growth from underneath the now tender flesh—the large, ugly bunion deformity disappears.

Ten Years' Complete Success TRY THIS FREE TREATMENT

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SPRING CARE OF CLOTHING

By LAURA CROZER

THE first step in the spring overhauling of garments is to sort out and get rid of those which are past service, being sure, of course, that their usefulness has indeed departed. Many an old coat may be made over into a Norfolk jacket for a little



PUT AWAY WOOLEN GARMENTS IN TAR-PAPER

boy, and there are always pieces that will do for quilts or carpet-rags. Anything of this kind worth keeping should be carefully ripped and washed, and then packed in camphor until sewing-time. It is a great mistake to keep soiled and worn woolen garments in a closet, or even in the attic, to harbor moths. Such as are to be packed should be thoroughly beaten and cleaned, then hung in the sunlight for several days before being sewed in tar-paper or rolled with camphor or pepper. All woolen garments should be taken out and sunned occasionally.

Newspapers seem to afford a certain protection against moths, as do bags made of unbleached cotton, or even old sheets. Cleanliness is an even more successful precaution.

Furs should be cleaned with warm bran, which should be shaken out at once, and the furs packed in camphor. The bran should be heated in the oven upon a piece of paper which must not be allowed to scorch. If it does, the bran should be thrown away. White furs and white felt hats may be cleaned with powdered magnesia well rubbed in and left for two or three days.

HATS should be put away in their boxes. It is better to keep a good hat in its box even in the season when it is being worn.

Winter boots and shoes should be stuffed with paper in lieu of shoe-trees. Heavy boots will keep in better condition if they are rubbed with vaseline, and occasionally such treatment during the spring does much to make shoes waterproof. When wet, however, they should never be heated or placed too near a stove, lest they crack. Squeaking soles, the usual result of having gotten wet, may sometimes be silenced by a rubbing with oil, followed by an all-night immersion in salt and water just deep enough to cover the soles. They should always be dried on shoe-trees to preserve their shape and prevent them from cracking as they might do otherwise.

It is best to hang up heavy silk and satin dresses, covering them with a bag made of an old sheet, and to wear them occasionally on cool evenings. Silk petticoats should always be hung up, and never folded, or the silk will crack.

Having disposed of the winter clothing, it is well to look up the last summer's supply. The woman who lives in a well-heated house frequently wears her thin dresses and lingerie waists all winter. But where the house is unevenly heated, the necessary relinquishing of heavy underwear is not advisable. The dainty dresses are a pleasant harbinger of summer as they emerge rough-dry from their winter retirement.

FLOWERED dimities and lawns have a way of fading, no matter how carefully they are washed, but by boiling such a faded dress in water in which two tablespoonfuls of cream of tartar have been placed to bleach it, its usefulness may be prolonged through another season as an all-white garment.

If worn out under the arms or at the neck, lingerie waists may be made into attractive corset-covers of the sort that pulls on over the head, by the addition of new backs and side pieces to the fronts, and a finish of beading for joining them.

Almost every household knows the spring advent of the dressmaker. Her time may be saved if the styles are studied before her coming, and the dresses that are to be made at home carefully planned for service as well as for appearance. In having a dress made with a lace yoke or the popular chemisette effect, it is well to have the yoke detachable, in order that it may be laundered separately and omitted altogether when desired. If the yoke becomes yellow, a soaking in warm suds to which a little borax has been added will restore its whiteness. It should never be rubbed hard nor starched.

Plain one-piece dresses of chambray or gingham may frequently take the place of the shirt waist and skirt in summer for street and office, as well as for home wear. Petticoats may be provided to match such dresses so that the increase in laundry may not be great.

Bloomers to match the wash dresses for little girls will increase the children's comfort and decrease the laundry bills.

(Concluded on page 109)



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Special Postpaid **35c**

SPRING CARE OF CLOTHING

(Continued from page 108)

The rompers now made in preference to white dresses for year-old babies are another economy. These rompers may even be cut from men's discarded negligée shirts, which always wear out first at the neck. If the opening at the back of the rompers be arranged to come where the buttonholes are already made, the saving



FADED ROCKS MAY BE BLEACHED WHITE

in time as well as material will be considerable. In winter, the little bloomers accommodate the baby's petticoats, but these may be altogether discarded when the hot days come.

Such cloth suits as may be worn in summer require special care. They should be frequently examined for moth depredations, and sunned; and require brushing when taken off, as well as when put on.

If wrinkles do not disappear when a garment is hung in the sun, it should be pressed under a dampened cloth with a moderately hot iron. Coats should be kept on hangers. An endless supply of the latter is always within the reach even of the woman who must depend upon her own ingenuity. A good barrel-hoop sawed into appropriate lengths, and the pieces covered with white cloth and provided with a loop of tape in the middle, makes several hangers just the right shape. These may be made a little shorter for children's coats, which should never be hung by the sleeves or the deceptive loop at the back of the neck.

FADING is usually the penalty paid for much sunlight. Sponging with ammonia—the best kind is the old-fashioned rock ammonia, dissolved in hot water—sometimes restores the color. It should be put on with a clean whisk-broom, but may be rubbed in wherever there are spots. If these do not yield, they may be removed with gasoline or benzine. Paint may be removed with turpentine, and grease stains sometimes may be ironed into blotters or brown paper placed above and below the spot.

Kid gloves may be definitely discarded in the spring for chamois, silk, or cotton, all of which may be washed whenever necessary. In summer, "cleanableness" becomes the first requisite, and the gloves that may be cleaned at home by washing are no small economy. Silk ones may be kept white by the addition of a spoonful of peroxide of hydrogen to the rinsing water. Bluing may be used for cotton gloves; silk yellows if not rebleached.



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WHAT VINES TO PLANT AND WHERE

(Continued from page 20)

flowers; and the Cypress vine (*Ipomoea Qaumoclit*), with its miniature white flowers, and oval fruits which explode when ripe. The variegated hop (*Humulus Lupulus aurea*), which is a rapid grower, and which is covered during the latter part of the season with ornamental seed-pods, also makes a fine window vine, although not an annual like the first three.

The old or unsightly outbuilding is easily responsive to vine treatment. There is always the Virginia creeper, referred to previously; and the moonflower, if started in the house and set out as soon as danger of frost is past, will cover a good-sized shed in a season. The finest, however, are *Ipomoea grandiflora rubro-coerulea*, with its flowers of an exquisite sky-blue color; the wild cucumber vine (*Echiocystis*), one of the quickest-growing vines there is, with clean bright foliage of a delicate green, and covered during July and August with a mass of fine white flowers; and the Hyacinth bean (*Dolichos*), a rapid grower, and covered for months with upright racemes of snow-white or purple pea-shaped flowers.

For the ornamentation or screening of the porch, there are two classes of vines. One, noted for the size and beauty of its foliage, makes an admirable screen; whereas the other, with its flowers and fragrance, is more ornamental. Where the houses are so close together that the individual porches have no privacy, the Dutchman's pipe (*Aristolochia*), a hardy vine, bearing singular brownish-colored flowers which resemble pipes in shape, is an excellent barrier. The bright-green, heart-shaped leaves, which frequently, under rich culture, grow fifteen inches across, overlap one another like shingles on a roof, and are produced in sufficient numbers to make the porch absolutely eye-proof. The Kudzu vine (*Pueraria Thunbergiana*) is also good for this purpose. It bears small racemes of rosy-purple pea-shaped flowers towards the close of August. Again, the akebia (*Akebia quinata*) is another fine vine for porch shading, as it is a rapid grower, covering the end of a porch with rich culture in one season. It bears in early spring a great number of bunches of violet-brown flowers, which are fragrant with a pleasant cinnamon odor; its value, however, lies in its dense foliage.

For the ornamentation, pure and simple, of the porch, we have at command the very finest of all flowering vines, the flowers of which vie with those in all departments of floriculture. Chiefest of these are the large flowering clematis. No other plant equals in attractiveness these beautiful flowers. They must not be planted, however, where they will be exposed to the sun the whole day. A porch which faces the east or southeast, so that

they will have shade in the afternoon, gives them the best protection. There are many beautiful hybrids of this Clematis, of which the finest, classed by colors, are: *Duchess of Edinburgh*, double white; *Jackmanni*, dark purple—the best of all from every point of view; *Henryi*, the best single white, creamy and soft like white velvet; *Lawsoniana*, deep blue; *Marcel Moser*, white, striped red; *Madame Baron Veillard*, satiny pink; *Standishi*, deep lavender; and *Villa de Lyon*, deep carmine. A small flowering species of this genus is excellent for covering rear porches, as well as arbors and pergolas. The flowers are about half the size of the front-porch clematis and are very floriferous. The best kinds are: *Coccinea*, coral-red; *Hybrida*, violet-purple; *Duchess of Albany*, bright pink; and *graveolens*, yellow. The flowers of this section are bell-shaped, and some of them very fragrant. All the clematis vines should be cut off even with the porch floor each winter after hard freezing; otherwise the flowers will come at the top of the vines only, instead of all over them.

The ivy wall vines will make any building beautiful, and they will cling to any surface, rough or smooth. Of the two general sections, the *Hedera* and the *Ampelopsis*, the latter will do very well planted on any side of a building, but the former, which covers all the English and Irish ivies, both of which are evergreen, should be planted only on the north or east sides of buildings, so that they will not get much sunshine in the winter months. Of the *Hedera* section the best are: *Helix* (English ivy), small-leaved, dark-green, and glossy; and *Canariensis* (Irish ivy), large-leaved, dark-green, and exceptionally fine. Of the *Ampelopsis* section, there are *Veitchii* (Japanese, or Boston ivy), rapid-growing, deciduous, with close-growing foliage; and *Lowii*, very similar to the *Hedera* species.

Proper care is, of course, the secret of healthy vines. The bed for them should be excavated to a depth of two feet, and filled with the richest compost, made by mixing one part of chopped-up sods to one part of well-rotted manure (no green manure should be used) to this mixture. If the sods are of heavy limestone clay, add one-third its bulk of sharp sand; if of sandy loam, add a dusting of lime; and in all cases add a quart of fine bone-meal to an estimated bushel of the mixture, not mixed with the soil but worked just under the top after the vines have been planted. If the subsoil is not loose and open, put drainage, composed of any loose mineral substance, as broken stones, cinders, pebbles, in the bottom, before shoveling in the soil. To develop best vines require good drainage, rich soil, and plenty of water during the growing time.



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ANNA KATHERINE GREEN AND
HER GARDEN

(Continued from page 19)

"There were many stories afloat in the early days of *The Leavenworth Case*—which I think I may say with modesty made a decided furore—that I owed all my success to my father," says Mrs. Rohlf. "It was said that he got the plots I used from his law-books, and then practically stood over me while I got the legal entanglements correct. It is quite true I owe a great deal to him, my ability, in fact, but not just in the way described, for I never had what may be called 'direct' help, only the most wonderful encouragement and understanding.

"Although a celebrated lawyer, his was not the sort of talent that unravels great murder mysteries and finds the weak link in the strong chain of circumstantial evidence. He was of the school of Daniel Webster, a forensic pleader, one whose appearance before juries was sufficient to crowd a court-room.

"Since our marriage, I have received the same stimulating encouragement from Mr. Rohlf. Our evenings are frequently spent at our fireside, where he will read or recite some of the wonderful writings of the masters, and, as I listen, moved to tears or laughter, as no modern stage diction ever moves me, tangled threads begin to unravel, inspiration leaps into being, plot after plot unfolds itself in the recesses of my brain.

"Indeed, if it were not for my home and my garden, I should probably never have written my books. It is wholly in them that I have found the desire to do my work and the incentive to carry it through."

HOME-MADE LINOLEUM

By R. E. O'CONOR

MY MOTHER had an old Brussels carpet of good quality, but badly faded and worn through in several places. She had it thoroughly beaten, and then went over it to see that the strips were well sewed together. As it was larger than the room in which she wanted to use it, she trimmed it to fit, stretched it, and tacked it firmly to the floor, face down. Then she made a quantity of flour paste, and pasted scraps of carpet, also upside down, over the holes. When they had dried sufficiently not to be easily moved, she went over the entire carpet with the paste (made rather thick) till the surface had absorbed all it would and had become smooth.

The next morning, she painted the entire carpet with brown floor-paint, and the result was a good imitation of linoleum which is easily mopped, looks well, and, having been repainted once a year, is still in use on the floor of a ranch dining-room, after five years of very hard service.

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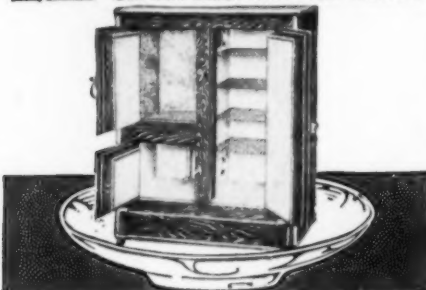
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An Embroidery Outfit for the Needlewoman

By HELEN THOMAS

THE piece-bag of the average woman is a mine of possibilities. In its depths may be found generous pieces of linen, scraps of fine lawn, odd lengths of colored wash materials, bits of lace, ribbon, net, silk, all capable of being transformed into pretty, useful things.

A bit of cross-stitch embroidery will convert a left-over piece of linen into a pretty pincushion. The silk from cutting over last year's gown can be embellished by embroidery in color, and transformed into a smart hand-bag. Bibs and bonnets for baby, handkerchiefs for the gift days, collar-and-cuff sets, boudoir caps, doilies, all are possibilities of a generous piece-bag.

PERFORATED PATTERNS.—1. Corset-cover for solid and eyelet embroidery. 2. Ladies' shirt waist for solid and eyelet embroidery, with design for sleeve and collar. 3. Hand-bag for outline stitch. 4. Baby cap for solid embroidery. 5. Coat to match cap. 6. Repeating border for cross-stitch, suitable for children's aprons. 7. Pincushion for cross-stitch. 8. Design for lamp-shade for French and eyelet embroidery. 9. Design for pillow-case for solid and eyelet embroidery. 10. Child's bib for outline stitch. 11. Towel-end for outline stitch. 12. Centerpiece for solid and eyelet embroidery. 13. Rose design for sofa pillow for solid or outline stitch.

14. Breakfast cap for solid and eyelet embroidery. 15. Design for pillow-case. 16. Handkerchief design in eyelet and solid embroidery. 17. Eyelet design for coat-collar and cuffs. 18. Towel-end for solid embroidery. 19-20. Two designs for corners of handkerchiefs. 21. Conventional design for banding. 22. Poppy motif. 23. Doily design. 24. Bunch of cherries—motif for dress of blouse. 25-26. Two motifs for dress ornamentation. 27. Full script alphabet, 3/4-inch letter. 28. Old English alphabet, 3-inch letter; suitable for marking bed and table linens.



SOME OF THE DESIGNS INCLUDED IN THE OUTFIT

To be able to utilize this material attractively, the needlewoman needs a host of embroidery patterns from which to choose her form of decoration. It is not necessary, however, to go to any expense for stamping the designs on the goods, for with a stamping outfit she can do this herself. Perforated embroidery patterns for home stamping cost fifteen cents each; but we have planned an outfit, containing twenty-eight patterns, stamping preparation and directions, embroidery hoop, stiletto, punched-work needle, embroidery cotton and embroidery-stitch book which may be obtained for fifty cents, or free for two fifty-cent subscriptions.

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Sofa-pillow Top (No. 10389), shown in illustration; design tinted in colors on art cloth, size 17x21 inches, 25 cents.

We will furnish stamped material for all three articles and entire outfit for 95 cents; or free for four 50-cent subscriptions. Address The McCall Company.

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GETTING USED TO EACH OTHER

(Continued from page 17)

imperative, and it is imperative only when action is demanded. If the husband objects so violently to an act that his wife does not consider herself wise to attempt it, let her refuse to undertake it and keep her reasons to herself. After all, it is her decision. If she wants to please her husband more than to do the particular thing in question, why not please him graciously instead of grudgingly? Keeping one's marital troubles to one's self has rarely any ill effects, and frequently adds, as in my own case, quite a little to one's reputation. Certainly, no one minds being a model of any kind. I can hear some one ask: "But how, actually, do you avoid quarreling?" Well, in the first place, we are bound to find a way out because we have agreed not to quarrel. So, when anything does come up that means a difference of opinion, that thought flashes to both of us at once, and we begin to find ways and means. Sometimes, we both simply stop and smile knowingly, and then drop the subject. And sometimes we say, or one of us says: "Well, we evidently can't agree; let's find a compromise." So we hunt for one and we never fail to find it.

And sometimes, when it is a matter of personal action, one of us says quite calmly: "I am sorry you do not agree, but I am going to do this thing as I see it."

And the usual answer comes readily: "Of course, you have to do it the way you see it."

That is the secret of the whole matter. Men and women, however married, and however attached to each other, are still individuals and demand individual expression. As soon as one recognizes that in actual practise, and fails to feel injured when one's husband does exactly what one does not think best, because it is a matter for personal decision and he does think it best, just that soon the process of getting used to each other nears completion. Naturally, in matters of mutual interest, one expects mutual adjustments; but, however much one is married, there are still some things intensely personal which never get married, so to speak, at all. These things must be let alone—and quarreling will cease.

It seems a comparatively simple matter, this process of adjustment, particularly when it is practically accomplished, but it is the means of wrecking so many matrimonial enterprises that one wants to raise a signal of warning. And having safely passed the crisis, I would say to all those in stormy seas:

"Subdue your emotions, and use your brains. As long as you still want to stay married, as long as you still love each other, you must find a way to peace."

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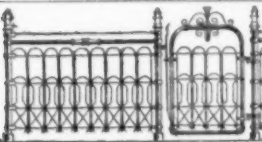


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PLAIN MARY ROBINSON

(Continued from page 15)

"And you can send for forty policemen and I won't explain!" I heard Peggy saying stubbornly.

"Come in," called another voice. And I entered. It was an awkward situation, but I was too upset to care about that just then. As I came in, Peggy gave a little gasp of relief. Mrs. Ricardo-Jifkin was standing, facing her.

"Why, here," she pointed, "is your accomplice, the man I saw lunching with you at the Astoria! How dare you lunch at the Astoria?"

"How dare you call him my accomplice?" flared Peggy. "I told James to telephone for him to take me away, and here he is. I shall take my jewel-case with me, and send for my boxes later."

"Peggy," I said, throwing myself into the breach, "will you tell me exactly what has happened?"

"I will," snapped Mrs. Ricardo-Jifkin. "My suspicions were first aroused by my lady's maid wearing an emerald brooch. Doubtless you, young man, aided and abetted her in stealing it. She obtained my permission to visit a sick aunt. She does not deny that was an untruth. Directly I came back, I considered I had sufficient justification to search her boxes, with the result that I find elaborate clothing that my own income forbids, and a jewel-case crammed with diamond rings, brooches, and pearls—all of them real, too! I ask my maid for an explanation. She can give none. What have you to say, young man? Are you a gang or only a couple?"

I hesitated, casting about in my mind for some feasible explanation to give the lady. The true one would put both myself and Peggy in a more uncomfortable position than we were in already, besides disclosing our private affairs.

It was an extremely delicate situation, an. Mrs. Ricardo-Jifkin had certainly stated it most clearly. A lady's maid possessing a box full of handsome jewels and a trunk laden with the most expensive gowns, was an anomaly hardly to be explained away in a sentence or two. Never before, in any of Peggy's escapades, had I been called upon to extricate her on such short notice. I glanced over at her hurriedly. I could expect no help from her. I could see by her manner that she had placed the entire responsibility upon my shoulders.

"Er—can I see you alone?" I temporized, racking my brain.

"Yes. But I shall keep my hand on the bell. If you attempt violence, I shall ring it. You can go to your room and wait until you are sent for," she said to Peggy.

Peggy shot me a supplicating glance and retired. When the door had closed on her, I leaned forward confidentially.

"It's a very sad explanation I have to give you," I said. "I wonder you had not

guessed it for yourself, although, of course, at times it is hardly noticeable. She is quite harmless, though when excited—"

"Harmless?" echoed Mrs. Ricardo-Jifkin, starting back. "Do you mean to say I have been harboring—"

"We have been searching for her high and low until this morning, when she wired me to meet her. I had not the faintest inkling of her whereabouts; and as she comes of a very well-known family, we could not advertise for her in the papers. People of her temperament sometimes manage to evade even the strictest supervision."

Mrs. Ricardo-Jifkin crouched back against the wall.

"You mean you're her keeper?" she gasped faintly.

"Well, something like that," I parried. "The thing to do now is to get her quietly away without upsetting her any further. I should suggest that you—"

"Not for worlds!" interrupted the lady. "I shall lock myself in here until she has gone. She might do something violent. My nerves are in shreds. Go—go quickly and take her away!"

She almost pushed me out of the room. I heard the key turn in the lock. James, the footman, was lurking in the corridor.

"The—er—lady is waiting outside in the taxicab, sir," he informed me. "Thank you very much, sir."

I got into the taxi, and Peggy and I, her jewel-case and a hat-box several feet square, were whirled away.

"Where are you going to take me, Jack?" she faltered. "I'm d-dstitute, at present, you know."

"I'm going to take you back to my sister's," I said firmly; "and I shall tell her to keep you under lock and key. This is the last escapade, I hope. Devoted as I am to you—"

"Of course you are." She seemed to have regained her normal composure with extraordinary celerity. "I shall be very glad to stay with Lottie for a few days. And, Jack, what did you say to Mrs. Ricardo-Jifkin?"

I had embarked upon the sea of fiction once that afternoon, and as I didn't want to hurt Peggy's feelings, I launched out again bravely.

"I said you were an actress studying the part of a lady's maid at close quarters," I plunged.

Peggy slid her little hand into mine. Her shining eyes were fixed on my face. Was she going to capitulate at last?

"Oh, Jack!" was all she said. "How wonderful you are!"

(In June, will come the last of Peggy's unique adventures. Cousin John, for reasons of his own, refuses to tell us about any more of them.)



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CLEANING WALL-PAPER

By FANNIE EUGENIE SAVILLE

HOW to make old and dingy wall-paper take on a new lease of life is one of the perplexing problems of house-cleaning time. The vacuum cleaner offers the best possible means for cleaning embossed papers or walls covered with fabrics of any kind, as it draws out all the dust without injury to the wall-covering. There are special nozzles, comprising both the brush and the suction, which are made for this purpose, but even the regular nozzle will produce surprising results. When the work must be done without the use of a cleaner, wipe the walls down carefully to remove all dust. This can be done best with a regular wall-brush, which costs about three dollars. While the first cost of these brushes is high, they last a long time if properly cared for, and are easily washed with soap and water. The best substitute for this brush is a broom with a Canton flannel bag tied over it. This should be made of several thicknesses of the flannel with the rough side out and with a draw-string in the top to tie the bag securely to the broom. After this first wiping, go over the walls again with a chamois or a soft cloth. The chamois gives the best results.

The walls are now ready for the actual cleaning, which may be done in several ways. If the paper is not very smoky, stale bread may be used. The bread should be cut in a size convenient to handle, and the walls rubbed with this. In using any cleaner, care should be taken always to rub straight downward.

If the bread does not remove the smoke, try a stiff dough made of flour and water. Keep kneading in the dirt so that a fresh surface is always presented to the paper. If the use of the bread or dough is objected to, aerated rubber, such as artists use, is very good, but much more expensive. The objection to the use of the bread or dough is that crumbs left on the walls offer a breeding-place for harmful bacteria. This may be easily avoided by wiping the walls again after they have been cleaned.

Grease-spots are often easily removed from the wall with a clean piece of blotting-paper and a hot iron. When this fails to remove the grease, try a paste made of starch or flour mixed with benzoin. Dip a sponge into this mixture and

make a ring around the stain. While the ring is still wet, soak the center with the mixture. Allow this to dry and brush off with a soft brush. The object in doing this is to prevent the grease from spreading and leaving a ring on the paper. Any cleansing fluid which evaporates easily may be used if great care be taken to work lightly and toward the center. Chloroform, also, is good for this purpose. It is well to try any of these first on a separate piece of paper, if possible, as they may change the colorings.

SPOTS on heavy cartridge-paper or on any heavy plain paper may be rubbed off with emery or fine sandpaper. Since the color goes clear through these papers, this process leaves no spots.

Varnished papers may be washed with soap and water. Use a mild soap for this purpose, and if the paper is revarnished after the washing, it can be kept in good condition for a long time.

A flowered paper which has become faded in spots may, with the help of the artistic member of the family, be retouched with water-colors so it will look new again, and a new stencil border will freshen up a plain paper wonderfully. Patterns for such stencils may be taken from figured papers, cretonne or chintz.

Stencil board costs about fifteen cents a square yard, or manila paper shellacked on both sides may be used when stencil board is not available. When the design

has been drawn on the stencil board, this should be put on a piece of glass and the design cut out with a sharp knife. All edges should be very carefully trimmed.

Calcimine, or even house paint mixed with gasoline, may be used for stenciling. A thin coat of calcimine over a paper with a pronounced figure will produce a shadowy effect which is very attractive.

Walls covered with layers of old paper are very absorbent and afford a place for disease germs to breed. The old paste decomposes and vermin get in between the layers. A precaution against this is to put a little carbolic acid or oil of cloves into the paste when new paper is put on, and it is always wise to have all walls wiped down with a weak solution of carbolic acid or other good disinfectant before putting on a new paper in the spring.



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